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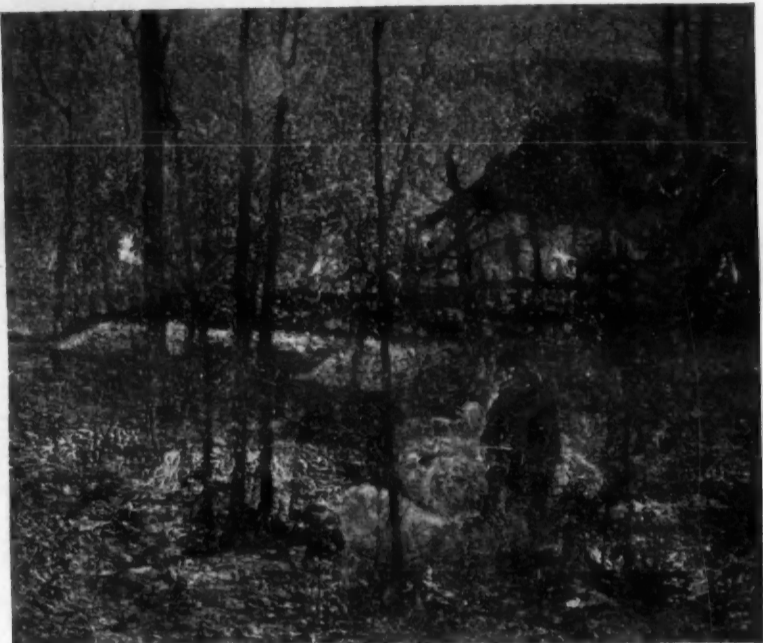
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Southerner Buys a Painting by Costigan



"SUNRISE"

By JOHN COSTIGAN

Courtesy of the Grand Central Galleries

A prominent collector of the South saw this luminous picture in Costigan's characteristic style, and told the manager of the Grand Central Galleries that he wanted it for his home.

Wells M. Sawyer Shows Landscapes in Large One-Man Exhibit



"SPRING IN WESTCHESTER"

By WELLS M. SAWYER

Courtesy of the Babcock Galleries

Westchester County has furnished many themes for Mr. Sawyer's landscapes, twenty-four of which are now on exhibition at the Babcock Galleries. This is one of his most characteristic pictures.

GREAT CROWDS VISIT CHICAGO'S ANNUAL

Awards of Prizes Give Satisfaction
—Many Large Canvases Are
Among the 223 Paintings

CHICAGO—The thirty-seventh annual exhibition of American oil paintings and sculpture opened at the Art Institute with the customary festivities of music. There was a reception committee of representative women, invited patrons and artists who came 3,547 strong by invitation. There were almost as many more left on the porticoes who could not buy admission to this select event reserved for the museum and its friends.

The paintings on special display are hung in the nine east galleries. In order to distribute the crowds, the tea tables of the Friends of American Art, the Municipal Art League, the Public School Art Society, the Art Institute Alumni, the Association of Arts and Industries, the Arts Club, the Antiquarians and other societies related to the interests of the museum, were stationed in the rooms where permanent collections are shown. Great crowds have visited the show.

A group of prize paintings hang in the first gallery next the entrance. Lorado Taft's sculptured "Memory" dominates the hall without the doorway, where one standing looks directly at Eugene Savage's "Recessional," winner of Mr. and Mrs. Frank G. Logan's gold medal and \$1,500. It hangs on an east wall. To the left is Malcolm Parcell's "Jim McKee," which captured the Logan prize of \$1,000 for portraiture, awarded for the first time this year. Opposite is Parcell's portrait, "My Mother," awarded the Harris bronze medal and \$300, and near that "Young Women" by Leon Kroll which carried off the Potter Palmer gold medal and \$1,000. Beyond the farther doorway one may catch a glimpse of the sunny painting "Morning" by Jean McLane, awarded the N. W. Harris silver medal of \$500.

At least one-third of the 223 paintings are portraits or figure pieces. The canvases are large, one reason for the limited number, and the hanging has been executed with skill. The art of installing the exhibition is evident to the experienced eyes. With the exception of the group of prize winners and the portraits in the first gallery, there is neither a first nor a last gallery. In each hangs a large and impressive work or two, and color schemes and conditions are carefully considered.

Next to portraits in number are marines. Woodbury, Ritschel, Waugh, George Elmer Browne, Emil Carlsen, George Gibbs are represented. Henry O. Tanner's "Miraculous Haul of Fishes" is among these works.

Landscapists have gone to pasture new, and snow scenes lead in numbers. There are some very good desert paintings. "Cajon Pass," is by Wallace L. DeWolf. Redfield, Symons, Peyraud, Alson Clark, Wilson Irvine, Charles W. Dahlgren, John F. Carlson, John F. Folinsbee, Harry Anthony DeYoung, Frank V. Dudley, George H. Hallowell, (Continued on page 7)

MONET, AT 84, STILL A MASTER PAINTER

He Fears His Eyesight Is Too Far
Gone, But THE ART NEWS Critic
Says His Work Still Improves

PARIS—"It has been said of me: 'Claude Monet is only an eye, but,' they kindly added, 'what an eye!' It isn't worth much now," said the Impressionist master to me sadly, shaking his head, when I went to see him a few days ago at Giverny. "My sight was failing so rapidly that an operation was insisted upon, and I finally yielded. I ought to have held my ground. Had I done so I might perhaps have been totally blind today, but that would have been better than spoiling the pictures upon which I cannot refrain from working!"

Still upright, with firm step and disdaining the help of a stick, to all outward appearances Monet has not changed for the last two years; the only visible difference is that his eyes—his poor tired eyes, limpid as clear water but worn out by their incessant observation of life—are completely masked by heavy spectacles which cast a shadow over the calm of his robust patriarchal countenance.

Uneasy as to the fate of the great decorative frescoes on which he had been working for nearly ten years, I went into the big studio that he had had built specially for them. In spite of his eighty-four years and the affectionate remonstrances of his daughter-in-law, who devotes herself to him, Monet himself insisted on taking down the big panels 2 metres by 5, from their wheeled easels, placed them in a circular row one after the other just as they will go when they are installed at the Orangerie des Tuileries in the Musée des Nymphéas—which will probably receive the more simple title of the Monet Museum.

I was overjoyed to find that, far from having spoiled these paintings, which will remain to us as a kind of testament, the old master, whose talent is so young, has still further advanced and brought to even greater maturity the wonderful poem-picture that he has consecrated to sky and water. I have said "to sky and water," for although the subject of this long frieze is a pure water-scape the sky, whose reflection it holds and whose every mood it interprets, nevertheless makes its presence felt. This splendid suite, which might be entitled "The Hour," is the crowning point in the career of the great Impressionist, and the supreme gift of one of the purest and most fervent nature poets.

Now that he no longer leaves his home, Monet has concentrated his love of nature on his garden. This garden, which has inspired so many famous canvases, is really not only a painter's garden, but a typical Impressionist painter's garden. The laying out of it owed nothing to artifice, nor, one might even say, to art, and professional gardeners would find nothing worthy of interest there. It is made up of wide square beds separated by straight pathways, there is no arrangement in anything, and nothing is deliberately picturesque. One might imagine it to be the garden of a horticulturist,

but with abundance of flowers of great variety, planted with an idea to harmony and the creating of lovely color effects. Its greatest beauty resides in the fact that it is unconventional and that the horticulturist who has composed it and cared for it for more than forty years, is a master among masters of color.

Although the paths are straight, no rigid line marks their boundary; the gardeners have orders to let the flowers grow as they please—some climb and others ramble, and it is necessary to make various detours to avoid the nasturtiums which wander with their tufts of flowers into the middle of the paths. It is a unique garden—"the best French garden I have ever seen" was E. V. Lucas's remark to me. Monet loves it and is proud of all his flowers alike, of his rose as of his phlox, of his asters as of his snapdragons, which he gets from all over the world.

Leaving the garden and crossing a little railway line, we come to the pond of the nymphéas—where only a few late blossoms survive—and pass once more over (Continued on page 7)

DUSSELDORF GALLERY DIRECTOR ARRESTED

Herr Hackenbroich Accused of the
Theft of Eight Valuable Works
Missing from the Kunsthalle

DUSSELDORF—A theft of eight valuable pictures in the Kunsthalle has taken a sensational turn. The director of the Gallery, Herr Hackenbroich, has been arrested and accused of being involved in the affair. The burden of proof seems to be daily increasing but the accused disavows the theft.

The stolen canvases are the following: "Portrait of a Lady in a White Robe," by Knaus; "Portrait of an Elderly Lady in a Brown-lilac Bodice," by Vautier; "Girl Looking Out of the Window," by Hasenclever; "Kaethchen von Heilbronn," by Schwind; "House in the Forest," by Buchholz; "Cleopatra," by Arnold Böcklin; nudes of three men by Marees, and "Potato Harvest," by Liebermann.

—F. T.

COSTIGAN'S VIBRANT PICTURES AT REHN'S

Gladness Reflected by His Work
Depicting the Simple Verities
of Life in Country Districts

While the present exhibition of John E. Costigan's oil paintings and water colors at the Rehn Galleries makes his first one-man show, he is by no means a newcomer to the New York art world. During the past years, in the large exhibitions as well as at the various dealers' galleries, Mr. Costigan has been presenting a sequence of pictures that have built for him an enviable and augmenting reputation. In the field of purely pastoral art in America, there is probably no one so genuinely an apostle of the simple verities of what in Europe would be called the peasant life.

Mr. Costigan puts down on canvas his own pictorial findings with a depth of feeling and a sincerity that recalls the emotional content of a Millet, yet with no trace of sadness and depression. Rather is the message of these woodland scenes one of gladness and delight. Through thicket and grove, meadow and lane, in all the many changes of season and sunlight, wander the group of figures that make up his daily round. A woman with a little flock of goats and sheep or bearing a baby in her arms is the central note in his compositions.

In answer to his particular needs, this artist has created a curiously mannered technique, quite unlike that of any other painter today and with it the flicker of sunlight through leafy woods, the indeterminate mazziness of interlacing branches are depicted with a special vibrancy. Somehow Mr. Costigan seems to catch the mood of these mornings and noons and evenings in the woods and fields with rare accuracy.

The four large compositions, shown for the first time, are luminous, rich in color and texture, and filled with charming incidents of family and flock. The other paintings, as well as the water colors, repeat in varying degrees the artist's preoccupation with his theme, and show a wide range of pictorial expression.

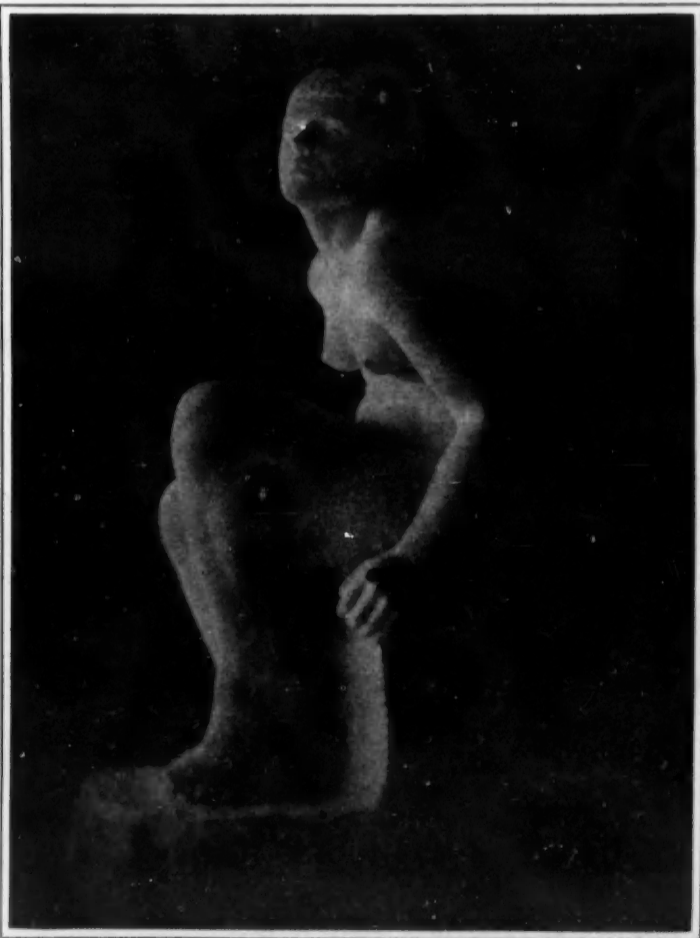
Landscapes by Wells Sawyer

Landscapes from Westchester and along the Palisades by Wells M. Sawyer are shown at the Babcock Galleries until Nov. 15.

"Spring in Westchester," which is reproduced on the front page of THE ART NEWS this week, is his most important canvas, one in which the fresh, new green of a spring meadow is harmonized with a wintry sky and leafless trees which of themselves present a minor note. This contrast in values is not one which the artist essays often, nor is it one in which nature herself often indulges. Mr. Sawyer is interested in the normal aspects of nature and is not given to overstatement of color or form for "effect."

His work is straightforward and sincere, with a touch of a reflective, sensi-

Harriette Bingham's Ideals in Marble



"TOMORROW"

By HARRIETTE G. BINGHAM

One of the striking works by Harriette G. Bingham (Mrs. Harry Payne Bingham) being shown at the Fergal Galleries this month.

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tive strain. The workmanship in such subjects as "The Passing Day" and "The Hudson in Winter" is especially commendable and "At the Wharf" is marked by its unusual composition which is dominated by the presence of tall gray derricks which add definiteness of form without introducing a too marked color emphasis on either side of a boat in her dock.

"The Fog" and "The White Wharf" are other sea pictures that are outstanding among the inland subjects.

Sculpture by Mrs. McCormack

An interesting group of notabilities appears in the bronzes by Nancy Cox-McCormack now on exhibition at the Jacques Seligmann Galleries. The interest naturally centers around the likeness of Benito Mussolini, the Italian premier. This bust was modeled in ten sittings at his Roman residence, the Palazzo Tittoni, and it so pleased him that he affixed his signature thereto.

More than life-size, the bronze shows with remarkable insight the various factors that are comprised in this almost early Roman physiognomy; the broad forehead, the powerful jaw, the penetrative look, all these outstanding traits have been ably fused by Mrs. McCormack in her presentment of this modern scion of Imperial Rome. There are several replicas of this portrait, the first being in possession of the Premier himself.

Equally effective is the portrait of Henry P. Fletcher, the American Ambassador to Italy, also modeled in Rome. Senator Giacomo Boni, the noted Italian archaeologist; Monsignore Ubald; Lauro de Bosis, the young Italian poet; Io Stessa, and Lidia Rismondo are each seen through Mrs. McCormack's personal and sympathetic art, the de Bosis and Boni busts being of special charm. A sensitively fashioned bronze mask of Ezra Pound, the American poet, and a unique set of chessmen representing Philip II of France and Richard Coeur de Lion of England with their respective suites, complete the sculptures shown. These bronzes have all appeared in the various large European salons during the past few seasons. Mrs. McCormack's exhibition is her first one-woman show in America.

Ryder's Latest Paintings

There is a group of recent paintings by Chauncey F. Ryder at the Macbeth Galleries until Nov. 17. Mr. Ryder is one of those rare landscapists who have worked out a distinctly individualistic manner of painting without falling into the pitfall of an unduly mannered style, while in spirit his landscapes preserve the force of his emotional reaction toward nature without becoming besmeared with sentiment.

In "Fox Hill Pasture" there is a climaxing of form and color, a drawing together around a central point which makes the picture a unit in itself instead of a piece cut out of something with the edges left dangling.

In "Pasture of Dunbarton" there is a ridge in the middle distance that divides a rocky and barren foreground from a higher ridge of hills behind. The definition of planes here is fully stated, making the picture more satisfying as to the rela-

tions of its parts than the large canvas "Under the Mountain", where the mass of the hill itself is not so impressive as it might be. But the smaller hillside, as in "Mendel's Ridge Farm," with a rounded ascent culminating in a fine line along the horizon, are excellently done.

Ryder and Chapman

The Holt Gallery is exhibiting paintings by Chauncey F. Ryder and Charles S. Chapman. Mr. Chapman has done four landscapes on glass in water color of the kind used for making lantern slides. His pictures are very rich and clear in color. In tone they have a limpid depth which cannot be compared to that of any other process of painting.

Mr. Chapman's small figure paintings in oil are always charming and there are two figures in white among the present group which are exceptionally enjoyable, one called "The Wind," which has movement as light as thistledown, and the other, "Beneath the Trees."

Mr. Ryder's paintings are both landscapes and marines. There is a high-keyed impression of some seacoast town in Maine with the fishing fleet seen at a distance in a broad expanse of glassy harbor that is almost in monochrome, so slight and so subtle are its variations in color and tone. There are also some very small paintings that record impressions of nature in many moods and seasons.

Five Shows at Anderson's

The spacious precincts of the Anderson Galleries are put to the test by the five exhibitions that are now on view there.

The main gallery is filled with more than 100 water colors of Russian sporting life and hunting scenes by Alexander S. Hrenov. Architect—painter—hunter, this Russian visitor to America has brought a series of unusual impressions of his native land which will have a wide appeal to the sporting world.

In another room five American illustrators are seen in groups of original drawings. F. R. Cruger, Wallace Morgan, James Preston, Henry Raleigh and George Wright are the members of this little band which plans to send its exhibition throughout the United States. Mr. Raleigh's work is especially noteworthy.

Silverware by Georg Jensen, the noted Danish silver worker, is spread generously through the galleries. These pieces, which range from large imposing punch bowls to flat table silver, are being shown in America for the first time and include the latest designs from Mr. Jensen's atelier. As usual this silver comes to this country after being first shown at the Spring Academy in London and the Salon d'Automne in Paris.

A group of color notes by Frank S. Hermann is another of the Anderson exhibitions and probably is the first group on record of paintings in America to be sold at exactly the visitor's own figure.

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Some three dozen water colors by Elizabeth Searcy of Newport villas and gardens is a further attraction. A few glimpses of the old town give variety to the more formal and pretentious residences depicted.

Mrs. Collver's Exhibition

Ethel Blanchard Collver is exhibiting portraits of children in crayon and charcoal and paintings in oil at the Ainslie Galleries until Nov. 15.

The portraits form the larger part of the exhibition but it is the oils, such as "Spring, Gramercy Park" and "North Washington Square," with their color, movement and sunshine that seem to reveal the greatest enthusiasm of the artist. These are infectious in their vivacity, and their free and unstudied treatment is of the kind that can be achieved only after mastering precision of detail.

The portraits are in a combination of hard charcoal—which has the effect in some instances of pencil—and color crayon, the latter sparingly used. One of her most delightfully arranged portraits is of two young sisters, Gabrielle and Vernon Ladd, one seated and the other standing, back to back, offering possibilities in line which the artist takes advantage of. Another group of two in which the artist is very successful is that of two little boys, Robert and Marshall Binney.

Pastels by Miss Vedder

An exhibition of pastels and etchings by Dorothy Vedder at the Ainslie Galleries until Nov. 15 brings a distinguished name again into the exhibitions of New York.

Miss Vedder has been erroneously referred to as a niece of Elihu Vedder's but as a matter of fact she is a second cousin. She is quite young, and her student days have been associated with the Chicago Art Institute and California. Her present exhibition, her first in New York, consists of pastels of Cuba and California and etchings of landscapes and figures.

Cuba, having mellow color, lends itself to pastel, and there are impressions of green and blue doorways which are not overcrowded in detail. The biggest in scope is "Havana Rooftops" and this, from the point of view of arrangement of planes, is her best work.

Among the California subjects is "The Picnic" in which figures on the grass arrange themselves in a broadened oval at the foot of the picture in an arresting design. In her etchings Miss Vedder is more successful with figures than with landscape, her work in line showing an unusual response to movement of form.

(Other reviews on page 4)

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DISCONTENT OVER FRANCE'S 1925 SHOW

Our Declination to Participate Is
Followed by Complaint that Brit-
ish Were not Notified in Time

WASHINGTON—The fact that the
United States is not to be represented
in Paris at the Exposition of Decorative
and Industrial Art to be held there next sum-
mer has created a good deal of interest
and inquiry.

It seems the subject was taken up offi-
cially by this government after the French
government had extended a cordial invita-
tion for our participation and offered us
one of the best sites. As the exposition
is announced to be for designs exclusively
"modernistic," which according to the
foreign understanding means that which
is new and "different," this government
concluded that we could not meet the
terms of the directors of the Paris Ex-
position and so we declined.

It occurs to the lay mind that if our
work is so much better, as we apparently
consider it, we might raise the standard
of the French and foreign makers of
furniture, china, frames and other indus-
trial products. We are keen on helping the
starving and homeless over there, why not
help the designers to purity of form,
color, harmony, grace of line and so on,
if we know so much better?

The exposition authorities would
scarcely refuse what we sent over, even
if it were not bizarre and extreme, and
while we may not be in sympathy with the
modern foreign designs, it is scarcely a
reason for not showing what we con-
sider good. —H. W.

A London art magazine, speaking of
the exposition, says that the British were
not notified in time, and adds:

"Only modern works are eligible and de-
signs that lean on tradition too much are
definitely discouraged. They ask that every
exhibitor, whether he produce individual
works or designs for quantity production,
shall (as did their forerunners in ages
past) produce objects not only beautiful
but in accordance with the spirit of his
age. In other words to have done with
ringing the changes on past 'period' styles,
and to produce boldly works which are
useful and definitely modern, accepting
modern processes of manufacture and get-
ting the best out of them. For over
four years the French and other national-
ities have been preparing for the exhibi-
tion, but until six months of the opening
date practically nothing had been heard
about it in Britain by those who are most
concerned, i. e., the artists and artworkers.
The public are then grudgingly informed
that a British Pavilion will be erected
from the designs of Mr. Howard Robert-
son and Mr. J. M. Earton.

"Is it possible for artworkers and de-
signers to do justice to their profession
if they are invited to submit work at the
last moment? Does it console them to
know that the design of the Pavilion was
cordially approved by the Fine Art Com-
mission? The next thing to know is what
is going to be put in the Pavilion."

Will Sell Primitive Implements

LONDON—The collection of imple-
ments made by primitive man to be dis-
persed at Sotheby's during the third week
of November, belongs to the later Stone
Age and the Bronze Age, respectively. The
implements were excavated in Ireland and
among the lake dwellings of Switzerland.
Most of them were discovered by the
collector himself, W. L. Knowles, of
Ballymena. The great quantities in
which they were rescued by him is ac-
counted for by the fact that he was suc-
cessful in locating certain sites which
were used as factories for the fashioning
of axes and spears, a fact which is fur-
ther borne out by a number of specimens hav-
ing been only partially finished. A
quantity of grave pottery is also included.

J. E. Stuart Sells Seven Works

SAN FRANCISCO—J. E. Stuart has
sold his "Sunset Glow on Mt. Hood from
the Columbia River" for \$15,000. This
picture is a wood panel 12 x 16 inches.
Six of his less important works were
sold for a total of \$5,100.

Collector Acquires Four Works by Ciardi



"ARIA INCIPRIATA"

By EMMA CIARDI

Courtesy of the Howard Young Galleries
The exhibition recently held at the Howard Young Galleries of Venetian scenes by
Emma Ciardi attracted much attention. One collector bought four paintings, and there
were several other sales.

A XIXth CENTURY MUSEUM IN VIENNA

Belvedere Castle, Formerly Used
by the Imperial Family, Houses
the Art of the Past Century

VIENNA—As stated in my last com-
munication, the opening of the Belvedere
castle, formerly an imperial castle, as
a museum of the art of XIXth cen-
tury enriches Vienna with an institution
both artistic and representative. The
Baroque Museum, opened a year ago, and
the new museum are both situated in the
beautiful garden grounds laid out by
Dominique Gerard, the Parisian artist,
which surround the imposing buildings by
T. L. V. Hildebrandt.

The pictures were taken from the stock
of the different Viennese galleries in order
to assemble all objects of the same period
in a comprehensive entirety. A severe
weeding out has selected 400 of the 4,000
canvases for the permanent exhibition.

The Neo-Classicalist H. Fueger is re-
presented by thirty pictures and miniatures,
the former of a grand antique gesture,
the latter precious in their intimate beauty.
I. L. David's "Napoleon" which is a re-
presentative canvas, is of the first order.
Another room is devoted to Peter Krafft,
who is the creator of monumental war
pictures. The Austrian painter Rebell,
whose importance has but lately been fully
appreciated, is represented by landscapes,
which mark the transition from the class-
icist to the plein-air style of the Fon-
tainebleau school.

By Waldmueller, Austria's most im-
portant plein-air artist, are forty pictures
arranged with great effectiveness in two
rooms of the gallery. A master of Aus-
trian landscape painting was Rudolph Von
Alt, German art in that line being re-
presented by Karl Blechen. The so-called
"Nazarene school" of artists (I. v. Fu-
erich, Schnorr von Carolsfeld) and the
Antique-Romanticists (Klinger, Boecklin,
Feuerbach) are also among those exhib-
ited. Canon and Makart are the painters
who delight in the abundance and richness
of baroque forms and colors.

Impressions must necessarily be re-
presented by the French masters Monte
and Renoir and two of Rodin's sculptures.
There is also a fine work by Corot. A
great many able artists in the eighties and
nineties of the past century are the re-
presentatives of the excellent pictorial tra-
ditions of the city. —F. T.

A Pissarro for Melbourne

LONDON—The National Gallery of
Victoria, Melbourne, has bought through
the Felton Bequest Lucien Pissarro's "La
Frette et Sartrouville" from the Pissarro
exhibition at the Leicester Galleries. It
is an excellent example of the master's
style.

DOUBLE IDENTITY OF GRUNEWALD LEARNED

Great German Painter Was Also
Known as Gothardt Nithardt,
Architect and Fountain Maker

BERLIN—A painter of the XVIth cen-
tury mentioned in Sandrart's book on art
of that period as Mathias Grünewald, has
been found out to be identical with
Mathias Gothardt Nithardt, an artist
who, until the present, was known as an
able architect and fountain builder.

The identity was established by the dis-
covery of a letter in an archive dated
1516, written by M. G. Nithardt to the
archbishop of Mayence, who had been the
Macaenas of the so-called Grünewald.
The enigma of the signature, M. G. N.,
on Grünewald's pictures has thus been
solved and further investigation will prob-
ably be able to furnish additional knowl-
edge of one of the greatest artists that
ever lived.

The altar-piece of "Isenheim" in the
museum in Colmar, which is among the
artist's most important work, has, since
the World War, come into French pos-
session. It displays the eminent capaci-
ties of this enigmatic artist, his power-
ful expression and coloristic vigor.

Grünewald is regarded by authorities
as the greatest German painter of his
time, after Dürer and Holbein. His most
important work is an altarpiece of six
panels, executed for the Church of S. S.
Maurice and Mary Magdalene at Halle,
but afterwards transferred to the Church
of SS. Peter and Alexander at Aschaff-
enburg. It is now in the Munich Gallery.
It represents the "Conversion of St.
Maurice by St. Erasmus." —F. T.

Miss Barton's Show Continued

The water colors by Loren Barton have
been moved from the small to the large
room at the Ainslie Galleries where they
appear to much better advantage. They
will remain there through Nov. 15.

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MONTREAL

WOODSTOCK AMUSES MR. COBURN, CRITIC

As the Boston Writer Is Also a
Painter, His Humorous Fantasy
Has More Than Usual Interest

BOSTON—F. W. Coburn, art critic of
the *Herald*, has been having fantastic fun
with the Woodstock group of artists. Mr.
Coburn is himself a painter, and one of
the group who exhibited at the Boston
Art Club, is Jean Paul Slusser, who was
once the *Herald's* art editor.

The exhibiting artists are Arnold
Blanch, Andrew Dasburg, Ernest Fiene,
Harry Gottlieb, Neil Ives, Georgina Klit-
gaard, Henry E. Matson, Henry Lee
McFee, Herman More, Paul Rohland,
Jean Paul Slusser, Judson Smith, Caroline
Speare and Warren Wheelock.

Mr. Coburn says, among other things:
"When one elects deliberately to paint
with the mentality of a 10-year-old boy,
when one artistically moronizes, it is
not to laugh. To find the thing funny
is to be bourgeois, dull, unresponsive,
old-hat."

"Having had our fun in pleasant com-
pany at the gallery let us not pile Ossa
of indignity upon Pelion of offensiveness
by also laughing in print. Let us
put tongue in cheek and seek to find
in this exhibition the universal great
and good."

"Let us admit that the imitation of
Cézanne which one and all these chaps
practise may not necessarily be so bad
a thing. The art of one age has often
begun by thus copying the art of a pre-
ceding age and has thence worked out
toward adequate self expression of its
own."

"Let us concede that the reaction
away from close and literal representa-
tion of objects, as in even the most
wooden of these things from Wood-
stock, has a certain plausible excuse.
Children's naive drawings are on the
average so much more interesting than
average academic pictures that one can
readily understand the artist's desire
to design even as a little child might."

"Let it be said that some of these
neo-primitive pieces could be used to
good decorative effect in loghouses,
shanties and other crude forms of archi-
tecture. Also that a loghouse is per se
a more artistic place of abode than a
highly decorated apartment hotel."

"Make the foregoing and a few other
concessions and you are left no longer
hilarious, but with an enhanced sense
of the difficulty of harmonizing the
pictorial arts of today with the back-
ground of our daily life. You may be
amused, your jaded sensibilities may be
stirred, by these odd Noah's-ark things
from Woodstock, but you probably
wouldn't buy them for adornment of a
modern house. 'So much the worse for
the house,' your solemn young friend will
aver. He may be right."

"A bearded hick in a mountain cabin
fondling an infant while Mary the
Mother hovers in the doorway—this ac-
cords with pious European practice of
depicting the Holy Family as of the

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ping, to or from all parts of the
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artist's own locality. But, egad, what
a document of life among the York
state hill-billies to hand down to posterity!
Some funny little green kiosks bespat-
tered in aquarelle by Mr. Slusser, some-
time editor of this department of the *Sun-
day Herald*, possibly tell the tale of the
shacks in which these Woodstockian mas-
terpieces are evolving themselves. One
hopes that at least a few of them are
padded inside.

"Inasmuch as many of the younger art-
ists of America continue to be taken this
way, and since a great many of their
post-war contemporaries of the youthful
generation appear to get a real thrill from
the poet-impressionist mode, let it be
contended that the Art Club is perform-
ing a service to the community in bring-
ing hither a characteristic exhibition of
pictures by this group of painters."

Christie's to Sell Old Masters

LONDON—The General Election has
caused the postponement of one or two
art sales, for it has been found by ex-
perience that the electorate is not in the
mood for considering art purchases dur-
ing these political upheavals. There are,
however, to be at least three notable sales
of old masters during the coming months.
One of these will take place at Christie's
before Christmas.

Baer & Co. Issue New Catalogue

FRANKFORT—Joseph Baer & Co.
have issued a new catalogue, No. 706,
which includes texts, translations and
commentaries of the literature of medieval
times and covering the period of the
Reformation and the Renaissance. There
are 1,395 numbers, and many famous
authors are represented.

Scientific Instruments Catalogued

AMSTERDAM—Frederick Muller &
Co. have issued two catalogues, one of
text and the other of plates, descriptive
of W. M. Mensing's collection of old
scientific instruments. The collection rep-
resents the years 1479-1800, and was cat-
alogued by Max Engelmann.

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PICTURES IN COLOR BY MUIRHEAD BONE

Many American Scenes Included in
200 Water Colors, Pastels and
Drawings Shown at Knoedler's

An important collection of near 200 water colors, pastels and drawings by Muirhead Bone is now on view at the new Knoedler Galleries. Numerically this show is decidedly unique. It is furthermore of prime importance in scope and particular content.

While the interesting exhibition of Boniana at the Harlow Galleries just a year ago revealed Mr. Bone's excursions into the field of portraiture and figure design—uneasy and scrappy bits compared with the swift and masterly topographical notes alongside—the present gleanings from his sketching tours depict the great outdoors where he is accustomed to wander undisturbed.

The much-anticipated findings of the artist's American sojourn of a season ago are revealed for the first time, at least the pictorial preliminaries to the plates that are to come. These two score studies of New York City furnish clear proof that Mr. Bone found ample outlet up and down Manhattan Island for his eager talents. Apparently all was grist to his mill, for the drawings run from "S. S. Tuscania Entering New York" to an "Outdoor Evening Concert, Lewisohn Stadium."

There is also a group of drawings and water colors made in England and Scotland, including a "Trafalgar Square," full of compressed and lucid detail in the clever way that he knows so well. The French set has a striking group of pastel studies of Marseilles, made at night during certain public festivities, very richly contrived from a tonal standpoint. Elsewhere in the galleries are found subjects dealing with Greece and Asia Minor (with studies of Gallipoli), Sweden and Denmark, and Italy and the Mediterranean.

If there is ever any let up in this Scotchman's inquisitiveness into the nature of each locality that he visits, it is seldom apparent. Many of these drawings and paintings are unquestionably things to be treasured for themselves, as complete documents of art. But there can be no doubt that they are principally valuable as preparatory material for the etchings and dry points that have given Mr. Bone such an exalted position among his confrères of today.

Dwight Blaney's Exhibition

The Kingore Galleries, resplendently transformed during the summer into a series of richly appointed Spanish interiors, are showing a group of water colors by Dwight Blaney done for the most part along the Atlantic coast, Maine and Massachusetts serve this Boston artist with the picturesque findings of rocky sea walls and surging combers, and wharves and shipping.

Mr. Blaney follows the conventional methods of the English water colorists, working in clear transparent washes of color, keeping the clear white paper enough in evidence to give a shining quality to the paintings. Pure representation of fact, with enough of atmospheric envelope for sentimental purposes, is perhaps a sufficiently accurate statement of his art. Decoration per se, and the modern striving for intellectual reactions have no place in Mr. Blaney's pictorial consciousness.

Tiffany Foundation Exhibits

The fifth annual exhibition of the Louis Comfort Tiffany Foundation is being held at the Art Center until Nov. 27 and includes the work of ninety students, many of whom are already familiar to the art world, such as Emile Walters, George Picken, Kimon Nicolaides and Dudley Pratt. Guilio Novani, whose sculpture in relief is composed of flowers and foliage designs, is also represented.

CLEVELAND ACQUIRES RARE GREEK STATUE

A Copy Made in the 1st Century, B. C., of a Bronze by Myron, Vth Century, Like the "Discobolos"

CLEVELAND—An antique statue of an athlete, which has just been acquired by the Cleveland Museum of Art, seems to fill a gap and round out an interesting chapter in the history of ancient sculpture. It is unquestionably a copy by a Greek sculptor of the 1st century B. C., from a bronze original of the Vth century.

That such a bronze had once existed was surmised a generation or two ago by the German scholar, Furtwaengler, who attributed it to Myron, one of the greatest of Greek sculptors. He based this supposition on a study of various antique figures, laying special stress on statues in the Vatican, a Hermes and a Poseidon, which were cited as giving evidence of having been derived from an unknown bronze statue of a youth. The pose in both of these figures was so nearly identical as to prove without doubt that they had been studied from the same original, though with very great changes.

"The Athlete" of Cleveland is so like these in certain respects and so unlike them in just the points expected by Furtwaengler that there can be little question that it is a copy of the bronze which he presaged. A comparison of it with other work that is ascribed to Myron, is further indication of its authenticity. The hair, eyes and modeling show resemblance to those of "The Discobolos" of Myron, and to the Riccardi head which is supposed to be Myronic in style, and there is a similarity to the "Athena" of Frankfurt, which has been identified definitely as a part of the Myronic group of "Athena and Marsyas." It is quite possible that it is one of the pentathletes which Pliny says were executed in bronze by Myron for Delphi.

The personality of Myron is little by little becoming distinguished from that of other Athenians of his time, and the Cleveland statue affords an excellent opportunity for study of his style. The statue, although evidently exposed to the weather for a long period before finally disappearing in the earth, is still in excellent condition. The surface shows some decomposition, but much of it still retains the original polish. Although broken in a number of places, the breaks were still so sharp that it was readily re-assembled, and with the exception of one missing hand, stands today complete.

Matisse Show Next Week

The big exhibition of the work of Henri Matisse, selected by the artist himself, which the Fearon Galleries announced a few weeks ago, will open on Nov. 17.

A Religious Painting by Zurbaran Presented to the Toledo Museum

"THE FLIGHT INTO EGYPT"

By FRANCISCO DE ZURBARAN

Courtesy of the Toledo Museum

While traveling in Spain in 1922 President Edmund D. Libbey, of the Toledo Museum of Art, saw many of Zurbaran's paintings, was struck with their artistic excellence, and determined to obtain an example of the artist's work for Toledo. It was his good fortune to be able to get "The Flight Into Egypt," one of the largest canvases in the Museum's collection. Zurbaran was commissioned "painter to the King" in the time of Velasquez, who was an admirer of his work.



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Some students are showing work done in Europe where they held traveling scholarships; others have painted in the gardens on the estate of Mr. Tiffany at Oyster Bay.

Another exhibition at the Art Center consists of pen illustrations by Louis Rhead and Frank E. Schoonover for "King Arthur" and other juvenile classics published by Harper and Brothers.

The Berry Schools of Mount Berry, Georgia, founded by Miss Martha Berry over twenty years ago, are showing craft work by boys and girls at the schools made from materials grown and produced on their 7,000 acres.

Pen and Brush Show

An exhibition by members of The Pen and Brush at the club rooms at 16 West 10th St. was seen under the difficulties of no catalogue and no light for the back gallery so that none of the names could be deciphered.

The big front gallery contained some noteworthy landscapes by Rachel Hartley, which seemed to be records of her South American or West Indian visits. Her work has a great deal of style. Maud Mason's parrot among flowers in the sunny, heavy atmosphere of the conservatory makes an interesting pattern of color.

A portrait of a man by Susan Ricker Knox, a still life by Marion Boyd Allen, L. Scott Bower's fishermen, and works by C. W. Pitkin, Ruth M. Hallock, Harriette Bowdoin, Clara Weaver Parrish, K. A. Lovett and K. N. Birdsall are shown.

Books of the Year

The National Arts Club is holding its nineteenth annual exhibition of "Books of the Year" in the club galleries at 119 East 19th St. until Nov. 28. In addition to a prize contest to add zest to the event there is a series of "Authors' Nights" in which a number of editors of New York's literary reviews will introduce to club members and guests, writers and critics of their own choosing. Fifteen hundred books by leading American publishers are on display.

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FEWER AMERICANS IN SALON D'AUTOMNE

Plans for a Separate American-British Salon Seem to Explain the Lessened Representation

PARIS — American exhibits in the Salon d'Automne, which opened Nov. 2, are scattered through the various rooms of the Grand Palais. There are fewer contributions from Americans than in former years, due probably to the dissatisfaction among American and British artists which resulted in a determination by these artists to hold a separate salon this year.

Cameron Burnside shows a good group picture, Thorndyke, the landscapist, is represented by several, and Cecil Howard exhibits a marble portrait bust of a young woman. Other Americans in the sculpture section are Mrs. Elizabeth Prother Ford, who shows a head in carved wood, and Maria Barnwell, who has a marble bust. Artists from New York include Miss Brewster, Miss Constance Bigelow, E. H. Brewster, Elena Del Carpio, Stewart MacDermott, Herbert R. Kniffin, May Schaezel, Gale Turnbull, Gladys G. Young, John Barber, Mary Bonner Ethens, Theodore Butler, Lilly Converse, Lillian Fisk, Ada Gilmore, Edvine Hamilton, James D. Herbert, Robert R. Hostater, Robert W. Johnson, Robert R. Kearfott, H. C. Kieffer, Blanche Lazzell, E. H. MacRum, Mildred MacMilan, Ethel Mars, Geraldine Millet, Jeanie Gallup Mottet, Gretchen Powel, Alvin R. Rattner, Alexander Robinson, Draper Savage, Flora Shoemfield, Maude Squire and Elizabeth Watson.

Will Decorate a London Theatre

John Wenger, who recently completed stage decorations and lighting for "The Grab Bag" at the Globe Theatre, and for "The Great Music" for the Earl Carroll Theatre, expects to go to London in the near future to make the settings for the new Capitol Motion Picture House just completed. This is the first time that an American artist has been called upon to make decorations for a foreign theatre.

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Salon d'Automne Shows Mrs. Mottet's Work



"NOBLE" OF FRANCE" By JEANIE GALLUP MOTTET
This portrait of a dog by Mrs. Mottet is being shown in the recently opened Salon d'Automne in Paris.

A TOTAL OF \$342,000 AT McMILLIN SALE

Many Buyers Go to Mahwah, N. J.
to Attend the Dispersal of the
McMillin - Crocker Collections

A total of \$342,000 was realized at the five days' sale of the McMillin-Crocker collections by S. G. Rains at Mahwah, N. J. The sale attracted many buyers to the Emerson McMillin mansion at Darlington, the country estate of the late collector.

One feature of the sale was the purchase by George Topakyan, of New York, for \$16,000 of a rug he had formerly sold to Mr. Crocker for \$40,000. It was No. 833 of the catalogue, a royal antique Persian silk carpet, 19 feet 2 inches by 11 feet 9 inches, of extraordinary design and quality. It was exhibited at the World's Fair in St. Louis and was awarded the blue ribbon.

T. Wiedemeyer, of New York, paid \$1,750 for No. 714, a landscape, "Early Morning," by Alexander H. Wyant, and \$700 for No. 711, "The Messonier Pines," by Henri Harpignies, said by some to be his masterpiece.

Mrs. F. W. Schumacher, of Columbus, Ohio, purchased several paintings, paying from \$500 to \$1,300. The last mentioned price was for No. 721, a Romney portrait of Miss Robinson. Mrs. Schumacher also bought an early Spanish Renaissance banner for \$900. She paid \$1,000 for No. 723, a Lely portrait of Elizabeth, Countess of Chesterfield; \$700 for No. 722, Nicholas de Largilliere's portrait of the Duchess of Escher; \$800 for No. 718, another de Largilliere painting, portrait of Marquise du Chatelet, and for No. 730, a Thomas Sully portrait of Miss Riemans of Baltimore, she paid \$500.

E. E. Dava paid \$2,000 for No. 717, a George Inness landscape, "After a Summer Shower," and Henry S. Symons paid \$900 for No. 857, a royal Persian wall hanging.

C. E. Downing bought No. 724, a portrait by Carle Andre van Loo of Marquise de Maillebois, for \$900. He also paid \$900 for No. 725, portrait of Mme. d'Argueville, by J. B. Santerre. Samuel Doty, of Mahwah, bought No. 669, a Japanese cut velvet picture from the royal Japanese exhibit at the St. Louis Exposition, for \$700.

Samuel O'Keefe paid \$550 for No. 755, a bronze Japanese gong, and Mabagram Brothers, of Chicago, bought No. 857, a royal Persian wall hanging, for \$500.

MICHAELLYAN RUGS AND TAPESTRIES.
Anderson Galleries, Oct. 30, 31-Nov. 1, afternoons—Selection of Oriental rugs, and Aubusson and other tapestries and embroideries from the stock of H. Michaellyan, New York City. Total, \$61,699. The more important items:

- 310—Kirkman medallion rug; Order \$425
- 321—Antique Spanish rug; Miss H. Counihan \$300
- 322—Antique Spanish rug; E. F. Collins \$310
- 326—Karabagh rug; H. Counihan \$500
- 340—Kirkman rug; R. M. Haahn \$305
- 334—Antique Feraghan rug, Western Persia; Order \$300
- 362—Karabagh rug; J. C. Oswald \$375
- 432—Verdure tapestry, Flemish early XVIII century; Order \$1,300
- 422—Kirkman Lavehr rug; J. C. Oswald \$1,300
- 439—Aubusson tapestry, French about 1700; H. F. Brownell \$550
- 445—Woolen and silk tapestry, Aubusson, XXVIII century; E. F. Collins \$1,150
- 455—Chinese rug; E. M. Traymer \$460
- 460—Silk and woolen tapestry, Flemish XVIII century; J. C. Oswald \$1,400
- early XVIII century; H. C. Mathews \$1,200
- 424—Kirkman Lavehr rug; H. S. Jacobson \$675

- 458—Woolen rug woven in Greece by Armenian and Greek refugees; H. S. Jacobson \$350
- 462—Aubusson tapestry, French, early XVIII century; Order \$1,800
- 465—Mir Serabend rug, Persia; Miss H. Counihan \$525
- 481—Antique Kuba rug; XVIII century; Miss H. Counihan \$2,550
- 482—Armorial Aubusson tapestry, French items; \$2,550
- DOUGLAS CULLINGFORD COLLECTION**
American Art Association, Oct. 31, afternoon—Staffordshire figures from the collection of Douglas Cullingford, Esq., England. Total, \$8,183.50. The more important items:
- 185—Staffordshire bust, 1759; Henry Collins Brown \$290
- 191—Staffordshire statuette, P. Horton \$200
- 192—Staffordshire group, 759, P. Bergen \$250
- 193—Twelve American Chinese Lowestoft plates; P. Horton \$270
- 194—Twelve American Chinese Lowestoft plates (similar to preceding); Miss Sparks \$390
- 195—Fourteen American Chinese Lowestoft plates, XVIII century; Miss Sparks \$455
- 196—Nine American Chinese Lowestoft plates; XVIII century; Mrs. W. B. James \$315
- 205—Staffordshire figures, late XVIII century; Henry Collins Brown \$320

- MARTIN BRIMMER COLLECTION**
American Art Association, Oct. 29, afternoon—Rare lustred Hispano-Moresque plaques, from the Martin Brimmer collection, Boston, Mass. Total, \$7,752.50. The more important items:
- 22—Lustred and polychromed faience plaque, Gubbio, XVI century; Jerome Williams \$500
- 26—Lustred faience plaque, Valencia, XV century; Jerome Williams \$290
- 55—Lustred faience armorial plaque, Valencia, XV century; Jerome Williams \$1,000
- 58—Faience plaque, Urbino, late XVI century; Joseph Brummer \$250
- 63—Lustred faience armorial plaque, Valencia, late XV century; Jerome Williams \$850
- 65—Lustred faience armorial plaque, Valencia, late XV century; Jerome Williams \$425
- 67—Faience armorial plaque, Valencia, late XV century; Jerome Williams \$1,050

- FROTHINGHAM COLLECTION**
American Art Association, Oct. 29-30, afternoons—Collection of the late Professor A. L. Frothingham of Princeton University. Greek and Roman antiquities, Italian and American furniture, and Italian paintings. Total, \$15,603. The most important items:
- 84—Sculptured statuary marble fragment, Roman, II century; Miss French \$625
- 105—"The Annunciation," Siennese, XIV century; Prof. F. Mather, Jr. \$225
- 116—"The Adoration of the Virgin," Italian XV century; Mrs. George Meyers \$220
- 219—Inlaid mahogany folding card table, American, XVIII century; Margolis Shop \$220
- 221—Set of six carved mahogany chairs, Burlington, New York, XVIII century; Charles R. Morson \$900
- 225—Sculptured half-statuary bas-relief, Siennese school, Mrs. L. B. Preston \$300
- 227—Glazed terra-cotta, Luca della Robbia, Florentine, 1400; Mrs. M. Gregot \$330
- 229—Sculptured statuary marble reliquary, Milanese, XV century; F. Murray \$390
- 265—Ivory inlaid walnut refectory table, Florentine, XVI century; Miss French \$750
- 277—Soumak carpet, XVIII century; Charles of London \$270

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INCREASED IMPORTS OF ART EACH YEAR

Statement Compiled from Official Records Shows a Growing Volume of Such Importations

Increasing art imports are noted in a statement by the National City Bank of New York, based upon official records of the government which show an importation of more than \$29,000,000 worth of art works in the fiscal year 1924, against \$27,000,000 worth in 1923, \$21,000,000 worth in 1921, and \$22,000,000 in 1914. In fact, says the bank, the value of art works imported in the fiscal year 1924 is greater than in any year since the beginning of the war.

"That this demand for art objects is growing," continues the bank, "is evidenced by a study of the government records on 'art works.' In the decade ending with 1900 the importation of art works averaged about \$2,500,000 a year. In the decade immediately preceding the war they averaged about \$15,000,000; in the decade since the opening of the war, \$21,000,000, and in the fiscal year 1924 the high record of \$29,182,986. The total value of art works imported since the beginning of the century is about \$420,000,000, of which about \$212,000,000 have come in during the last ten years.

"Curiously, the demand for art objects from abroad includes articles produced chiefly by an earlier generation of artists. The various classes of articles forming the \$29,000,000 worth of art works imported in 1924 include 'works of art 100 years old,' \$21,116,103; 'original paintings, statuary, etc.,' \$6,259,000, and the 'production of American artists,' \$155,000. The very large proportion which 'articles 100 years old or over' form of the total imports is a characteristic not only of the importation of the past year but runs continuously in about this same proportion through the record of art imports back to the time when the total averaged only a couple of million dollars a year.

"Most of these articles '100 years old and over' come from Europe. Of the total of this particular group amounting to \$19,000,000 imported in 1922, the latest detailed figures available, 'about \$9,000,000 worth came from France, \$5,000,000 from England, \$1,000,000 each from Italy, Belgium and Netherlands, and about a half million dollars worth from China and Japan. In pre-war years a large share of this class of imports also came from Europe, especially France, Great Britain and Germany.

"The classes of articles forming this big group 'which have been produced more than 100 years' include, according to the governmental publications, works in bronze, marble, terra cotta, parian pottery or porcelain, artistic antiquities and objects of art of ornamental character."

Pacciarelli Sale Realizes \$30,077

At the Clarke Galleries the three-days' sale of the Pacciarella Italian antiques amounted to \$30,077. A XVIIIth century Italian carved walnut credenza brought the highest amount, \$380. The purchaser was A. E. de Cordova. Joseph Brummer purchased an XVIIIth century inlaid walnut pouf for \$155.

Numerous Works by Barbizon Painters in the Thomas Sale

PHILADELPHIA—One of the most important sales ever held in Philadelphia will take place at the Freeman Galleries Nov. 12th and 13th. The magnificent collection, formed by George C. Thomas, partner of Drexel & Co. in this city, and J. P. Morgan Co. in New York, went on view Nov. 3. With this collection of European masterpieces is shown a rare collection of manuscripts and books.

The entire Barbizon group is represented among the pictures, the outstanding work being "Nocturne—The Return of the Laborers," by Millet. Other pictures are by Corot, Rousseau, Harpignies, Daubigny, Troyon, Lhermitte, Dupre, Cazin, Jacque, Diaz, Breton, Jongkind, Detaille, Vibert, Bougereau and Bonnat.

In the Dutch school are examples of Mauve, Van Loo, Van Marcke, Israels, De Hass and De Hoogh. There are also works by Lenbach and Ludwig Knaus. Fortuny and Boldini each have two canvases and the English school is represented by Lawrence, Turner, Constable and Reynolds. Ridgeway Knight has a characteristic landscape.

Art Sales at New Jersey Fair

TRENTON—Among the pictures sold at the recent exhibition of contemporary art at the Trenton Interstate Fair was "Sunday Morning," a large canvas by Marion T. MacIntosh, "Winter Afternoon" by Fred Wagner, "A Street Scene in Old Essex" by Edith Briscoe Stevens, and "Gold Autumn" by Katherine Leven Farrell. The last, purchased by the Trenton Fair Association, had been shown at the Plastic Club and also at the Philadelphia Art Club where it received honorable mention. The Wagner and MacIntosh pictures go to Lakewood, N. J.

New York Auction Calendar

AMERICAN ART GALLERIES
Madison Ave. and 57th Street.
November 10, afternoon and evening—Part of the collection of the late Oliver H. P. Belmont, and other properties comprising sporting books and prints. Drawings by Henry Alken and books and prints illustrated by him. A collection of drawings by George Cruikshank and books illustrated by him. On view from Nov. 5.
November 12, 13, evenings—Etchings by Felix Buhot, the property of Miss Myrtilla Daly Noy, and mezzotints in color by S. Arlet Edwards and other contemporary mezzotinters, the property of Mrs. William B. Hayden, and etchings by Seymour Haden. On view from Nov. 8.
November 12, 13, 14, 15, afternoons—Italian and Spanish furniture of the XVI, XVII and XVIII centuries. Tapestries, wrought iron, etc. The property of Joseph Dabasi. On view Nov. 8.
November 19, afternoon and evening—Mrs. Hayden's library with other properties consisting of a collection of books with types designed by Bruce Rogers.

ANDERSON GALLERIES
Park Ave. and 59th St.
November 12, evening—Paintings by old masters from the collection of the Ehrich Galleries, New York.
November 12, 13, 14, 15, afternoons—Early American furniture gathered by Jacob Margolis.
November 13-14, evenings—Maritime collection of Nelson Dawson, Esq., London. XVII, XVIII, and XIX century marine paintings, relics and ship models.
November 17, afternoon—Persian antiques from the collection of M. Dawod Benzarai, New York City.
November 10 and 11—Manuscripts, books, and autographed letters from the library of William Harris Arnold.

CLARKE'S GALLERIES
November 13, 14-15—John Guidotti collection of antique and decorative Italian furniture, wrought iron, brocades, textiles, etc.

WALPOLE GALLERIES
12 West 48th St.
November 13, afternoon and evening—Collection of books from the libraries of Dr. Reginald H. Sayre and Mr. Emerson Chamberlin and others.

NAZARE-AGA

Persian Antiques
3, Avenue Pierre 1er de Serbie
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High Class Paintings
by the Old Masters
11 rue Royale, Paris, VIII
Purveyor to important Museums

L. CORNILLON

Mediaeval Art
89 Rue du Cherche-Midi and
21 Quai Voltaire, PARIS

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FROM THE EHRLICH GALLERIES

THE NELSON DAWSON COLLECTION
OF SHIP PAINTINGS, FIGURE-HEADS & MODELS
FIFTH SALE OF EARLY AMERICAN FURNITURE
OF JACOB MARGOLIS, CABINET MAKER

THE ART NEWS

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AN AMERICAN RENAISSANCE

"I have just had my drawing room done over in French style, Louis Seize," said a woman in a New York art gallery the other day, "and my painting by so-and-so (naming an American artist) simply does not fit in. I shall have to get rid of it."

The problem of the interior decorator and the picture dealer is too old a one to be dragged out for another airing; also the virtues of the rigid "period room" for modern American use has received similar consideration pro and con and is not a candidate for consideration here.

Our point is something more in the nature of prophecy and is this—that all phases of American art are going to have a greater share of attention than ever known before and that "French rooms" and "Italian rooms" will no longer be pushed bodily down the American home-maker's throat in overwhelming numbers. The fact that we have a tradition indigenous to America (and will those who would interpolate a racial argument kindly forbear in this instance?) will be demonstrated more vividly than ever before in the Metropolitan Museum's new American Wing which will be open to the public on Tuesday, Nov. 11.

Quite apart from all nationalistic arguments, which have no place in the world of art, that era which we call the "Colonial" period in American history offers material more adaptable to modern American use than any style which has origins more remote in time or place. It was an era of good taste, comfort and luxury, and it offers to architects, designers and decorators a foundation for the kinds of homes that may present us more truly than adaptations of Malmaison or the Davanzati Palace. The opening of this new wing, which is really a museum in itself, is bound to have a tremendous influence in the arts of design, and eventually American painting will have a harmonious place. It is not absolutely necessary to have a Stuart or a Copley to put in such interiors. Paintings by such men as Weir and Hassam and Metcalf are equally at home there. The woman who is trying to sell her American painting that did not go with her French drawing room might well wait a year or so. The American interior is about to become fashionable.

UNFINISHED BUSINESS

Fifth Avenue is one hundred years old this month, and the plans for proper commemoration and celebration are being rapidly consummated by the Fifth Avenue Association. Even the Avenue itself seems to have caught within the past year some sense of the importance of

this anniversary judging from the brisk building activity manifested in the Central Park section where for so long the stately sequence of fine residences has been pierced by gaping lots that harbored hideous billboards and straggly vegetation. Now, from Washington Square to One Hundredth Street, New York's principal thoroughfare stands complete, without peer among its kind.

Today there is hardly a vestige to be found of Fifth Avenue's former brownstone glories. Probably nowhere in the world had such a complete holocaust of old landmarks gone on as here. But despite this general zeal for architectural betterment the Metropolitan Museum, of all places, still fronts Fifth Avenue with its original façade in an unfinished state. Atop the Corinthian columns that flank the main portal rest huge stone blocks, piled one upon another unchiseled and uncouth. While to the north and south new wings of magnificent proportions and commendable simplicity have since arisen, this unsightly ballast is for some reason or other allowed to lie just as the Hunts—père and fils—left it nearly a quarter of a century ago.

It would seem an auspicious time to take some action in the matter of these tempting boulders. The Museum is about to unveil its new American Wing, which boasts the original façade of the old United States Assay Office in Wall Street. Surely one good façade deserves another. Furthermore there has just reached these shores a distinguished sculptor who would probably welcome an equally distinguished American commission. Failing which, of course, there is home talent aplenty. Let the roving eye of the Fifth Avenue Association dwell on this bit of unfinished business for a space. Perhaps it may hit upon a solution of the mystery.

Homer Saint-Gaudens Explains
the Art Ideals of His Father

PITTSBURGH—The early struggles, the long apprenticeship, and the days of accomplishments and triumphs of Augustus Saint-Gaudens were told to an audience in the lecture hall of the Carnegie Institute by Homer Saint-Gaudens, director of fine arts.

"Nowadays," said the speaker, "they say that the real reason of art is to express the personality of the artist. We are being driven into an orgy of 'self-expression' and 'personality.' Whether we enjoy or understand it seems immaterial.

"Saint-Gaudens believed in 'personality' and in 'self-expression' as a valuable part of art, but not to the exclusion of everything else. Self-expression to him meant explaining oneself to others. The act was not completed until the world about the self-expressionist understood him. Otherwise the result might be self but it certainly was not expression. And what good are unexpressed selves? Insane asylums are full of them.

"To Saint-Gaudens the artist was the interpreter of beauty in the world. A work of art was the artist's vision of his subject, colored by the light of his imagination, and expressed in symbols which conveyed to his public what he had seen, in terms that would make them see and believe and revel in it in a like manner.

"These symbols had a gradual development; amplified and enriched and clarified by the 'great patterns,' but with their fundamentals persistent and uncorrupted. To throw away these fundamentals, or to distort the natural growth of these symbols in any mad chase after so-called truth or novelty was not calculated to liberate the senses, but to plunge them into darkness. Saint-Gaudens never said all this, of course. As a matter of fact, such an analytical and dogmatic statement would have made him suggest that we go play golf. Like most other really fine artists, he was rarely articulate except in his own medium."

Art Society Formed in Moscow
to Combat Abstractions in Art

MOSCOW—A society of artists has been formed under the leadership of the artists Jurij Annenkov, D. Sterenberg, Denisovskij and Williams. The programme of the new association, called "Ost," is very interesting because it reads like a polemic against the very modern tendencies of contemporary Russian art. The society asks of its members the highest capacities in the different techniques and a finished execution instead of the perfunctory manner now favored. The vogue of abstract art is declared to be waning, the programme emphasizing the importance of sound construction in any kind of art production, laying special stress on the revolutionary motive. Discipline of form, drawing and color, it is maintained, should take the place of the destructive tendencies heretofore propagated.

An Illustration for a Ballet by Bakst



"L'OISEAU DE FEU." By LEON BAKST.
One of the numerous illustrations in "The Ballet of Our Age" by V. Swetlow, illustrated and edited by Leon Bakst. This book will be among the collection of Dr. Reginald Sayre, Emerson Chamberlin and others to be sold at the Walpole Galleries on Nov. 13.

The Young Artist and His Prices

[Reprinted from the New York Herald Tribune of Nov. 2.]

A recent episode in a local picture gallery had a refreshing significance for the observer of artistic affairs in the United States. A young painter was hanging his exhibition and incidentally fixing the prices. He astonished the dealer by asking \$750 for a picture that, from its size and "importance," would ordinarily be placed upon the market at \$1,000 or more. All through the show he used the same discretion. Instead of \$500 he would ask \$350. In some instances he took \$100 or even \$200 off that. With the good sense of the mere human being this artist threw to the winds that sublime convention known as his "standing." It had occurred to him that the purchaser might conceivably be a factor in that matter, that one way to preserve "standing," perhaps to get it, is to sell a picture.

It is a subject that needs discussion in studios and out of them—the economic status of the artist. There is no other more heavily swathed in mystery. Everybody has heard of the curious psychological game of make-believe that is played between the impresario and certain types of the artistic temperament. The salary of the latter is one thing on published paper and another in cash. With the one the artist boosts his "fame." With the other he pays his bills. It is a familiar manifestation of that deplorable habit which so many of us have of relating everything to a financial criterion. And this habit has crept in among the makers of pictures. In their world, as in the "ivory market," the magnitude of a virtuoso is frequently reckoned in dollars. To a certain extent this is in the nature of things. But to say that the value in dollars may be overstated is not to cast reflections on the intrinsic merits of a work of art. It is only to impugn the artists' knowledge of the world in which he lives.

The laborer, we have been told, is worthy of his hire. So, obviously, is the artist. But what if he places the reward for his services at a figure higher than that which the world is prepared to pay, especially the artist who has still to gain an established position? There is something tragic about the studios that are stuffed with unsold pictures in the early years of an artist's career. The men who have put their energies into them are wont to complain about the public's lack of appreciation. It is fair to say that they would have a much thinner pile of canvases leaning against the wall if they would let them go for reasonable sums, and by "reasonable sums" we do not mean starvation wages, but just the prices that mankind is willing to pay for a handsome rug or a modest motor.

The world owes the competent artist a living. That is axiomatic. It was incompetence and nothing else that Voltaire

rebuted in his famous reply to the poet who asserted that he had to live. No one would counter upon the really gifted artist with that cutting: "I do not see the necessity." But there is many a potential picture buyer who would say, if he had the courage: "Yes, you must live, but so must I. Why not paint a picture within my means?" The trouble seems to lie in nothing more nor less than false pride. Artists occasionally give astounding exhibitions of just this disabling error. They will talk endlessly upon their resolution to live in harmony with the life of their time, but then they will reject a generous commission to paint a picture for reproduction in the advertising pages of a magazine. There are numbers of competent men, we are glad to say, who have got over this obsession and are occupied in highly artistic as well as useful and remunerative work. But there ought to be more of them. Too many cling to the obsession that to do "commercial" work is to lower their standard. A Raphael or a Botticelli would have jumped at commercial work if it had been developed in their day.

But it is of the collector with a small purse rather than the advertiser of whom we are thinking. He is growing up all over the land, taking a livelier interest in art and in the decoration of his home, looking more and more wistfully upon pictures and small bronzes. He constitutes in his thousands one of the widest and most sympathetic markets for the artist that have ever been known. He can't buy the Rembrandt and the Titian that are pretty nearly as scarce as the dodo. He must perforce leave those to the millionaire. But he can and will buy something more than the print or the photograph if the painter and sculptor will only meet him half way. We recommend him more particularly to the artist who has his future to make, who has talent rather than reputation, who needs no stimulus more than that which is embodied in a buyer.

Extra Copies of Catalogues
of the Boerner Sale Are Here

Extra copies of the catalogues for the Boerner sale in Leipzig on Nov. 13 to 15 have been received at the office of THE ART NEWS, where they may be consulted. There are two catalogues, one of drawing by old and modern masters, and the other of engravings and woodcuts.

The collection of XVIIIth century color prints described in one of the catalogues has been withdrawn from the public sale by the Messrs. C. G. Boerner, but all the other objects will be sold. Many famous artists are represented, from Alberti to Zingg. A few of the names are Fra Bartolommeo, Bol, Boucher, Bronzino, Chodowiecki, Delacroix, Correggio, Cuypp, Van Dyck, Ghirlandaio, Van Gogh, Holbein, Liebermann, Rembrandt, Reni, Ter Borch, Veronese and DeWit.

STUDIO NOTES

Ellen Ravenscroft has moved into a new studio at 115 East 57th St. She spent the summer in Provincetown.

John Young-Hunter has gone to Worcester where he is painting an equestrian portrait.

A large mural painting representing "The Land of the Navajo" by Albert L. Groll has been placed on the new steamship *Republic*. Mr. Groll has rented his studio in the Gainsborough and is going abroad the middle of November to spend a year in Italy and Egypt.

Eugene Becker, French sculptor and etcher, arrived on the *De Grasse* on Nov. 4.

Chauncey F. Ryder has returned from a three weeks' sketching trip through Vermont and Maine. He made the trip alone in his car and found all sorts of weather, including snow storms.

Ada Budell has just completed a portrait of Miss Constance Riley, daughter of Mr. Champlain Riley, of Plainfield, N. J.

Gladys Brannigan has moved to her new studio at 145 West 55th St.

Thirteen water colors by George Pearce Ennis were sold from a recent exhibition at the Babcock Galleries.

Mr. and Mrs. Robert Hamilton have closed their studio in the Berkshires and have returned to their New York studio. Mr. Hamilton will hold a second exhibition at the Babcock Galleries later in the season.

Violet B. Wenner has returned to her studio, 21 East 57th St., after a summer in Europe.

Flora Buccini has returned to her New York studio, 88 Central Park West, after a summer in Lyme.

Wayman Adams has become the father of a son.

T. Gilbert White, whose painting "Les Andeys at Sunset" has been presented to the Luxembourg, will soon go to Oklahoma City to plan mural decorations for the Capitol building. He has recently returned to his home in Grand Rapids from his Paris studio.

Paul W. Bartlett is at work in his Paris studio on a new bust of George Washington. He occupies the same studio in which Bartholdi molded the original model of the Statue of Liberty, in New York Harbor.

Howard Leigh is in Italy working as an assistant to Guido Cadorin, who is creating the heroic figures of the Twelve Apostles in a large church, near Venice.

Charles A. Aiken, painter, has returned to his New York studio, 57 W. 57th St., from Wellesley, Mass.

Margaret Fitzhugh Browne is to have a New York exhibition in December at the Ferargil Galleries.

H. Varnum Poor has recently returned from Europe.

Timothy Cole has completed an engraving, which has just been published, of Vermeer's "A Lady Weighing Pearls."

Ernest Watson is exhibiting block prints in color at Pratt Institute until Nov. 20.

Irving Brokaw, who has been abroad since last May making sketches and painting throughout the Continent, has returned to his New York studio and has resumed the painting of ballet girls, by which subjects he is well known.

Eric Hudson, who has spent the past year in Europe, returned recently and has taken a studio at 1 Gramercy Park, where he will paint until spring.

Mary Tannahill, who painted all summer at Stonington, Me., has returned to New York and has leased a studio in the Rembrandt on West 57th St.

Edward Dufner has returned from Boothbay Harbor where he had painted since early spring. During the summer he painted a large canvas of rare quality which he will show at the Winter Academy exhibition.

Albert P. Lucas remained in New York during the greater part of the summer completing a commission for a sculptured portrait bust of Mrs. J. C. Loyd. Mr. Lucas is not generally known as a sculptor, but he has done a number of works in this branch of art.

Alethea Platt spent the early part of the summer painting at Boothbay Harbor and the remainder at Quebec. She is showing a number of pictures, the result of her summer's work, at her studio in the Van Dyck building.

Helen Watson Phelps recently returned to her studio in Harperly Hall after a summer at Boothbay Harbor. Maria J. Streen, who also painted there, is now in her studio in Carnegie Hall.

Charlotte B. Coman, who is now ninety-one years old, has recently removed to Riverdale Rest in Yonkers.

Cullen Yates will remain at his home at Shawnee, Pa., this winter. He plans, however, to come to New York again next season.

Louise Lyons Heustis, who spent the summer painting portraits at Newport, has returned to her New York studio on Central Park West.

JAMARIN
RARE ART-WORKS & OLD MASTERS
 15, AVENUE DES CHAMPS-ELYSEES
 (ANCIEN HOTEL DU DUC DE MORNAY)
PARIS

**MONET, AT 84, STILL
 A MASTER PAINTER**

(Continued from page 1)

the famous Japanese bridge by which it is spanned. Both have been painted over and over again, and they are really charming even on this autumn day when the final roses are breathing their last.

After having visited the garden we go back to the house, which is quite an unpretentious building. Long and low, the house like the garden is meant for the eye of a colorist with the warm pink tints of its bricks under its purple virgin vines, with the fresh note of the shutters painted in "vert Veronese."

But evening is approaching and we have to leave the old master whose farewell is a hearty handshake and we part with the hope on our side of seeing him for many years yet sturdy and valiant, and of again finding him as today, cigarette between lips and paint-brush in hand.

Being anxious to see some of the old "Nymphs" again, I went the next day to the Durand-Ruel Gallery in the rue Laffitte. I found an empty house on the eve of being handed over to the housewreckers, for the Boulevard Haussmann will soon pass over the site that it occupied. The old home of Impressionism is no more, but its new domicile is about to open its doors. At the top of the Avenue Friedland close to the Etoile, it takes up three floors of a brand-new house. M. Durand-Ruel, who showed me all the new arrangements, took no trouble to hide his satisfaction at being able henceforward to show in a suitable manner not only the collections of the Impressionist school, but those of the young artists of talent who, through lack of space, he has been obliged to neglect.

The Durand-Ruel Gallery has had the distinction of being the oldest of its kind, and it now has the added distinction of being the most modern. All the most recently perfected appliances and ideas have been adopted in its installation, both in the plan of its galleries and in its underground store rooms where, in great metallic cases suggestive of a wine cellar, the canvases are stored away. Here, in all truth, is the House of Impressionism, and here is to be found all that relates to that important phase in the history of French art. Everything that has been published on the subject may certainly be found in the model library attached to this art depository, in which the works are classed in accordance with the most modern methods, and which comprises no less than 20,000 volumes.

On the ground floor, in addition to several galleries contained in annexes, is the big exhibition room which is lighted by electricity through the glasswork of the ceiling, which prevents a hard effect. On this floor also are the offices. On the first floor is another big exhibition room and five small ones, each having an annex to serve for reserves.

M. Durand-Ruel's one idea for the moment is to inaugurate his gallery at the end of November. It would not be surprising if a retrospective exhibition of Claude Monet's work—which he alone would be able to carry out really well in Paris—were to be held.

In the meantime, here and there the works of the old master are being shown, but the fact that it is difficult to bring together a representative group is proved by the attempt made by M. Paul Rosenberg who managed to assemble about fifteen of Monet's works of all stages between 1872 and 1890. Some of these are

very interesting but others are insignificant. This small collection, which contains no example of the Meules, the Cathedrals, the Thames and the Nymphs, is insufficient to represent truly the Impressionist master.

Bernheim Junior—who is also moving at the end of the year, and leaving the Place de la Madeleine for the Faubourg St. Honoré—has on view, among various other paintings, two little full-length portraits signed Monet, and dated 1864. These show a masterly skill, and in their force a close technical relationship with the little portrait of Théodore Duret in the Petit Palais. They are of great interest and would serve to remind us, if this were necessary, that Monet was fully versed in his art, and in the most classic forms of painting when he took up impressionism.

—H. S. C.

**GREAT CROWDS VISIT
 CHICAGO'S ANNUAL**

(Continued from page 1)

Aldro T. Hibbard, Carl Lawless, Charles E. Kaeslau, Harry Leith-Ross, Jonas Lie, Birger Sandzen, John E. Phillips, Carl Rungius, Charles Rosen, William H. Singer, W. Elmer Schofield, Emile Walters, Edward C. Volkert and Robert Vonnoh are well represented.

Returning to the entrance room and standing near Albin Polasek's model for the Theodore Thomas Memorial, "The Spirit of Music," other than the prize paintings in sight are "Donna Tosca," a fine full-length portrait by Julius Rolshoven. "Portrait in Brown" by Irving Wiles is near Hawthorne's "Select Men of Provincetown," and in another room is Wiles' portrait of Arthur Aldis, an are patron of this city.

"Mary, Edmund and Sergius" by Edmund Tarbell, "Mary" by George Bellows, "Edwin Dickinson" by Sidney Dickinson, are here with landscapes by Eliot Clark, Phillips and Parshall, a figure painting by Bryson Burroughs, a marine by Robert H. Nisbet, "Land of the Hunter" by John C. Johansen, "Against the Morning Sky" a flight of ducks by Frank W. Benson, and a snow scene by Aldro T. Hibbard. It is a striking gallery. The eight small sculptures are placed on pedestals here, the remaining ninety-eight sculptured works being scattered pleasantly through the rooms.

Galley 53 shows "Lady in Yellow" by Louis Katz, "A New England Lady" by Giovanni Troccoli, two portraits by Nicolai Fechin, a landscape by Sigurd Skou and six snowscapes. Gallery 51 is dominated by Louis Betts' painting, "Elizabeth Betts of Wortiam," loaned by the Toledo Museum. On one side is a Ritschel and the other a forceful Redfield. On the west wall is Charles Hopkinson's strikingly joyous painting "Ladies' Chain," and opposite, Gari Melchers' big canvas "The Christening." Lilian Wescott Hale, Helen M. Turner, Henriette Oberteuffer and Abram Poole have portrait or figure paintings of distinction. R. H. Collins, Paul King, Woodbury, Symons and Carlson appear well.

Galley 58, a smaller room, has not less than fourteen figure paintings. "Announcements" by Martin Hennings is a well-painted Taos Indian group. From Ettore Caser is a brilliant composition of war colors called "The Happy Farmer," a symbolic figure of autumn among his fruits. Two paintings of winter by J. Jeffrey Grant, who won the Martin B. Cahn prize, contrast with Mr.

M. A. Newhouse B. M. Newhouse
Newhouse Galleries
 ESTABLISHED 1878
 HIGH CLASS
 PAINTINGS
 AMERICAN—FOREIGN
 ST. LOUIS, MO.
 4398 Olive Street

DeWolf's desert picture. Others represented are Mildred B. Miller and Frank V. Dudley. Here also are Edward H. Potthast, Murray Bewley, H. H. Wessel, Marie Danforth Page, Paul Trebilcock, Richard S. Meryman, John Noble, Richard Andrew, Frank Swift Chase and John Sloan.

In Gallery 58 are William Schwartz's "Anthony and Myself," John Carroll's "Man and Guitar," Maurice Molarsky's "Bizarre," a Spanish woman, and "Mystical Crucifixion" by Augustus Vincent Tack, "Emma and Her Children" by George Bellows, "Into the Moving Night" by Arthur B. Davies, a portrait of Secretary Hughes by Edwin Dickinson, and works by Maurice Sterne, B. J. O. Nordfeldt, Birger Sandzen, Fred Nagler, Randall Davey, George Luks, Rudolph Tandler, W. H. Hausener, Harry Lee McFee, John Grabach, Stark Davis, Fred Grant and Charles Rosen.

Gallery 59 has Theresa F. Bernstein's "Immigrants," "The Opal Lake" by Esau Halow and paintings by Oliver Dennett Grover, Nellie Knopf, George Harding, Gifford Beal, F. A. Bosley, Carl Wallin, Richard Miller, Carl R. Kraft, Martha Walter, Harriet Lord, John T. Nolf, Joseph T. Pearson, E. L. Blumenschein, Power O'Malley, John Grabach, George Hollowell, John Sharman, Wilbur G. Adams, and Laura van Pappelendam.

The Mr. and Mrs. Augustus Peabody prize, \$200, was voted to "Wash Day" by John Grabach. The ruling gave this to a young painter. The honorable mentions in painting went to two prize winners, J. Jeffrey Grant for "The Old Quarry" and to John W. Norton's "Light and Shadow."

The Mrs. Keith Spaulding prize of \$1,000 for sculpture is awarded for the first time this year. It was given to Charles Grafly's head "War," for the Meade memorial. Sylvia Shaw Judson's "Sister Frances" and Gertrude K. Lathrop's "Nancy Lee" got honorable mentions. Of general interest are "Memory," the bust of Campanini and Orpheus by Lorado Taft, Emil Zettler's "Frederick Stock," a bust portrait, and Albin Polasek's "Spirit of Music." Mahonri Young shows "Piper at the Gate," Janet Scudder, "Running Boy"; Edith Baretto Parsons, "The Kid"; Harriet Frishmuth, "Joy of the Waters"; Frederick MacMonnies, "Duck Baby"; Mario Korbel, a torso; F. R. G. Roth, a group of small animals. Other works are by Madeleine Bartlett, Bruce Wilder Saville, Clara Sorenson, Marguerite Tew, Wheeler Williams, Mary H. Webster, Anna M. Tilden, Mabel Torrey, Fred M. Torrey, Reuben Vakian, Lucky Perkins Ripley, Cartaino Scarpitta, Trygve Rovestad, N. Romano, Caroline Risque, Brenda Putnam, Edmond Quinn, Gertrude Lathrop, Louis Mayer, A. Portnoff, William Paddock, Helen R. Orb, Gaston Lachaise, Francis Kent, C. P. Jennewein, Magnus Jonsson, Samuel Klastorner, Lucene L. Goodenow, John Gregory, Akop Gurdjian, Agnes V. Fromen, Erwin Frey, Laura Fraser, Beatrice Fenton, Hunt Diederich, John K. Daniels, Ida Costigan, John L. Clarke, John David Brin, Chester Beach, Frank G. Applegate, Joseph L. Bolton, Alexander Blasys, S. F. Bilotti, Elsie Binns, and Edward Berge. There is no sculpture gallery.

—L. M. McC.

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**SPAIN STOPS SALE
 OF THREE CEILINGS**

Two, in Hispano-Moorish Style,
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MADRID—A great sensation has been created in art circles in Madrid by the events following the attempted sale of three beautiful "artesonados mudéjares" or Hispano-Moorish ceilings.

The decorations were in the monastery of Lucena, a small township near Cordova, and were purchased by a Madrid architect, who intended having one fitted in a palace he is building in Victoria, while the other two would ultimately have gone to America. The price paid was \$45,000. Unfortunately for the parties interested, the government got wind of the deal, and intervened to prevent the sale.

One of the ceilings was seized after it had been placed in a car on a railway siding in a Madrid station. The other two had also been taken down and were in the yard of the convent awaiting shipment. The monk who effected the sale has been transferred to another monastery in the province of Badajoz, and the purchaser will have to place the ceilings back in their original position, and at his own cost. The purchase money has been forfeited to the government and it is expected that further heavy penalties will be exacted, as the sale of antiques belonging to churches, convents and the like, is forbidden by law.

—D. E. T.

**American Women Artists Exhibit
 in South American Capitals**

RIO DE JANEIRO—Members of the National Association of Women Painters and Sculptors are exhibiting here. The same works have been shown in Buenos Aires. The success of the shows, as well as the original idea of their coming, was due in large part to the American Ambassador to Brazil, William V. Morgan, who during a recent visit to the United States arranged for the exhibitions.

The show consists of eighty-one subjects, painting, miniature and sculptures. In the sculpture section are works by Anna Hyatt Huntington, Malvina Hoffman, Janet Scudder, Alice Morgan Wright, Gertrude Vanderbilt Whitney, and Brenda Putnam. The list of painters includes Ellen Emmet Rand, Josephine Lewis, Isabel Branson Cartwright, Constance Curtis, Camelia Whitehurst, Emily Nichols Hatch and Florence Gott-hold.

The miniature section is representative of the work being done in this field by American women. Helen Durkee, Eulabee Dix Becker and Elsie Dodge Pattee are some of the exhibitors.

Many of the paintings have been sold, and will remain in South America. Mr. Morgan plans to buy several for the American Embassy, which has recently moved into its new building. In Buenos Aires, it was not possible to get a gallery on Calle Florida, the center of the exhibitions of the city.

LONDON

When the late Sir Claude Phillips bequeathed to the nation a large number of his works of art, he included the proviso that the gift must either be accepted as a whole and kept on exhibition as such, or be declined altogether. The trustees of the National Gallery, after mature deliberation, decided to pursue the latter alternative since the collection included a number of examples by the less important masters, to whom space in the Gallery could hardly have been accorded as a permanence, though they would probably have welcomed the acquisition of Watteau's "Portrait of a Gentleman" and one or two of the Italian works. Still, as the National Gallery is, in conjunction with the Star and Garter Hostel for Wounded Soldiers, the residuary legatee under the will, there will remain a certain sum for expenditure on pictures in his name. It was a remarkable tribute to the minor officials at Trafalgar Square that the late art critic should have left the sum of £200 to be divided among the attendants. The fine Gilbert Stuart portrait of "A Dark-haired Man of Olive Complexion" goes to the Dulwich Art Gallery.

The most interesting event of the last week has been the opening of the Magnasco exhibition at the Agnew Galleries at 43 Old Bond St., W. Not so long ago it would have been pretty hard to find anyone who could have "placed" Magnasco accurately, but of late the renaissance of interest in the Italian artists of the XVIIth and XVIIIth centuries has brought his name into prominence. Pietro Longhi, Tiepolo, Carlo Dolci and Canaletto have been those to whom we have accorded the greatest meed of appreciation, but the present exhibition shows us that we have been misguided in omitting from the list such men as Magnasco, Bazzani and Domenico Feti, whose "Parable of the Mote and the Beam," lent by Mr. Colin Agnew, is one of the most attractive works on the walls. The baroque period was one in which the rather grandiosely decorative in painting was at its height and the imposing "Portrait of Cardinal Ubaldino" by Guido Reni illustrates well this style in portraiture, while on another wall Alessandro Longhi's "Portrait of the Procurator Mocenigo" in which the personality of the sitter seems to be deliberately subordinated to the massive business of his wig and his gown, embodies another and later, stage in the self-same movement. These are works for contemplation on ceremonious occasions, and undeniable as are their charms, one turns with a little sense of relief to the works of Tiepolo who carries on the traditions of the XVIIth century with more fidelity than many of his contemporaries. Two examples are shown which have never before been publicly exhibited in this country; these, in their mastery of light and beauty of color, proclaim him more interesting and intimate a painter than the Magnasco from whom he is supposed to have derived considerable inspiration. In fact, the impressions that are most pleasingly left on the mind by the exhibition

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as a whole do not relate to Magnasco at all but rather to the work of men to whose painting the Genoese artist is undoubtedly indebted.

The Magnasco Society, to whom Mr. Sacheverell Sitwell, one of the devotees of baroque painting, acts as secretary, intends to arrange yearly loan exhibitions with a view to rendering the public better acquainted with the Italian work of the two centuries with which our English collections are especially well endowed. Such exhibitions should assuredly have a great influence on the development of taste, and redirect attention to a period of painting which has been sorely neglected for nearly a century.

One of the most attractive of shows is that of the Color-Woodcut Society at the Macrae Gallery, where members of the Society are demonstrating how ably they have succeeded in adapting the technique and manner of the originators of the art, namely the Japanese, to express their own artistic needs and outlook—a matter in which contemporary workers in other Japanese arts and crafts, such as lacquer and pottery, have unfortunately shown little such ability. Some of the best work is from the hand of the late T. Austen Brown, the artist, whose memorial exhibition at the Leicester Galleries is attracting so much attention just now. By subtle gradations of tone and ease of design, this artist manages to secure a certain emotionalism of effect which is extremely valuable to the development of the themes chosen. This exhibition illustrates even better than any of its kind that have preceded it, the immense range of styles and effects to be secured under the color-woodcut process.

At the Fine Art Society, 148 New Bond St., Walter H. Allcott is showing water-color drawings of Italy and of England, in which he gives proof of his ability to deal with architectural themes as well as with those which rely for interest on natural scenery. His work, though not strong in character, is pleasing in color and sound in design.

—L. G. S.

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PHILADELPHIA

The Fifty-second Street Allied Business Association of West Philadelphia has projected an Art Week for Nov. 15 to 22, inclusive. This great thoroughfare is a shopping center for about 400,000 people, and the plan has the cooperation of the Philadelphia Art Week Association, which is the parent of all Art Weeks. The jury of the street exhibitions consists of Paul Domville, mural painter and member of the faculty of the School of Art at the University of Pennsylvania, and Dean Laird of that school, Clara R. Mason of the Art Alliance, and Maurice Molarsky. There will be an exhibition of designs by students of the West Philadelphia High School. Cornelius Weygandt Weaver is the executive secretary.

On Nov. 19 there will be a private view of the exhibition of small oils with which the Plastic Club opens its season in its augmented gallery in Camac St.

The Graphic-Sketch Club exhibition of summer work opened Nov. 1.

George Walter Dawson was given a reception Nov. 6 when he opened his water-color exhibition at the Art Alliance. Mmes. Paul Cret, Huger Elliott, John Frederick Lewis and Thornton Oakley, and Miss Violet Oakley and Miss Harriet Sartain were the hostesses.

At the Art Club exhibit of small oils, works have been sold by Esther M. Groome and John F. Folinsbee. The Pennsylvania Museum in Fairmount Park have acquired two rare pieces of Chinese sculpture. One is a cast-iron head of the Buddhist goddess of mercy, Kwan Yin, of the Southern Sung dynasty of the XIIth Century, presented by H. H. F. Jayne, curator of Oriental art. It is similar to that purchased by the Metropolitan Museum and contains much of the original coloring. The other head is of Buddha in stone and was donated by the Fogg Museum of Harvard in appreciation of the services of Mr. Jayne in the recent explorations in the Gobi Desert.

The Philomusian Club is exhibiting panels and medallions of stained glass by Paula H. Belano, who has done some of the windows in the Valley Forge Washington Chapel.

Albert Rosenthal has given a collection of etchings of eminent statesmen in history to the Oak Lane Country Day School.

Frank B. Kelley has left to take charge of the pottery department of the Silvermine Guild in New Canaan, Conn.

Carl Heber is at work on the aviation trophy commissioned to be prepared for the Round-the-World fliers. It will center around a marble shaft with reliefs of the aviators around it and surmounted by the figure of "Flight" in bronze. Mr. Heber bases his idea on a trophy designed by him for the famous five miles flight across New York, a stupendous feat in 1913.

Art teachers are exhibiting at the Plastic Club in their second annual, which includes oil paintings, water colors and pastels of Brittany and the Delaware Valley featuring the work of Edward Warwick and Henry Pitz.

A tablet in memory of their founder, Mrs. Cornelius Wetherill Stevenson, has been planned by members of the Art Alliance. Four thousand dollars has already been raised. The sculptor has not yet been selected. The club membership has reached 2,129 persons. The new directors are Huger Elliott, Samuel S. Fleisher, Samuel Price Wetherill, Jr., Mrs. Edward W. Biddle, Mrs. Wetherill, Mrs. Carroll R. Williams and E. J. Lavino. The meeting was addressed by Dorothy Jinarajadasa, an Anglo-Indian.

—Edward Longstreth.

PEORIA, ILL.

The collection of bronzes shown at the Art Institute for a week was the first display of this kind to be seen here. There was quite a variety of subjects. "Ouch!" by Bonnie MacLeary was a favorite. It is a green bronze of a youngster who in the inquisitiveness of childhood has picked up a huge crab; whereupon the crab has decided to hang onto the investigating finger. It is a delightful thing.

For sheer beauty of thought, line and modeling, "Star," by Harriet Frishmuth, was notable. A young girl is reaching for the stars. Still another, and of a different type was a "Tiger," by Anna Hyatt Huntington, a work full of live animal grace.

Following this exhibition a group of water colors by Alice Schille is now on view.

RICHMOND, IND.

Elmira Kempton, painter, says that in the account of the Richmond Art Association's circuit exhibit, her name was erroneously included in the list of exhibitors. However, she is sending entries to the Indiana Artists' Exhibit, under the auspices of the Indiana Society, at Marshall Field's, Chicago, next March.

DAYTON

The international exhibition circulated by the Print Makers Society of California is being shown at the Dayton Art Institute. On the opening day Harold C. Harlan talked informally about print making. Mr. Harlan, a Dayton architect, is a member of the Dayton Society of Etchers and has been represented in all local etching exhibits.

BOSTON

Boston's latest art group, the New Society of Water Color Painters, opened its first exhibition in the gallery of the Boston Art Club on Nov. 5, to continue until the 22nd. The members are all in sympathy with "progressive" ideas, and individually have done much on various occasions to liven things up in a city where academic ideas have always held the reins, and continue to hold them. These members are Marion Monks Chase, Carl Gordon Cutler, John Goss, Charles Hopkinson, Charles Hovey Pepper and Harley Perkins.

The Concord Art Association now has such a large permanent collection of prints that it is holding an exhibition of them. Artists represented include Whistler, Rembrandt, Millet, Zorn and Cassatt.

From Nov. 5 to 15 Mrs. Bellows Robinson is holding an exhibition of her decorated screens at 49 Fairfield St. She is also showing a group of old prints collected during a recent European trip.

An exhibition of water colors of Porto Rico by Mrs. Herman Dudley Murphy is being held at the Twentieth Century Club. In December at this club there will be an exhibition of Indian arts and crafts.

"Ledge Farm," which was shown at last year's international exhibit at Carnegie Institute, is an outstanding canvas in the exhibition of landscapes by Charles H. Davis at the gallery of Doll & Richards. "Road to Sea" and "Edge of the Woods" are other works that prove Mr. Davis to be of the royal line of great American landscapists.

On the afternoon of Nov. 9 Henry L. Seaver will speak at the Museum of Fine Arts on "Corinth" in the archaic room.

At the Society of Arts and Crafts the Leatherworkers' Guild is to hold a group exhibition. Beginning Nov. 10 the block prints of Ernest Watson will be shown.

The Casson Galleries have opened an important exhibition of mezzotints, in color and black-and-white, representing the best work of all the big men from 1735 onward to today. Outstanding even in this collection is George Morland. There are many of Samuel Cousins' mezzotints, and a comprehensive selection of his work of S. Arlent Edwards, J. B. Pratt, S. W. Reynolds and Sydney Wilson. In one of the galleries the prints are framed in a variety of styles, suitable to many sorts of wall covering. The use of a pongee silk mat is proved to be of value in bringing out richness of hue. For Colonial flowered wallpapers there are brilliant mats of glass backed with black.

Decorative flower paintings by Gladys Thayer Reasoner are being shown at the Robert C. Vose Gallery. The artist has an exquisite taste in color, and an uncommon feeling for crisp naturalness in her arrangements. Always is there a carefully worked-out harmony between the subject and the accessories. Mr. Vose has sold to Mrs. Mary B. Longyear an interesting portrait of Mary Baker Eddy, painted by Duane Haley. The exhibitions of figure paintings and of Mildred Coughlin's etchings continue at this gallery.

—E. C. S.

HARTFORD

Harold Abbott Green has recently completed portraits of Edwin Baldwin and Samuel C. Van Dusen of New York City.

Milton Avery is showing a collection of oils in the Green Gate Studio, the result of his sojourn in Gloucester this summer.

A. Berkman has sailed for an extended stay in Paris.

The Moyer Gallery is showing little pictures of George M. Bruestle.

Arthur Meltzer and Carl Lawless have a joint exhibit of thirty paintings in the Wiley Gallery. The majority depict the landscape in the vicinity of Philadelphia.

Lawless has decorative qualities that at once appeal, as exemplified in "Crystal Creek," "Grey Winter" and "Winter Sunlight." Meltzer's "In Meandering Creek" is an achievement that receives a good share of attention.

—Carl Ringius.

PROVIDENCE

At the Providence Art Club the first exhibition of the season is now on. Gertrude Parmelee Cady, who sketched in England, Belgium and France the past summer, is showing over fifty of her vigorously painted water colors. As a sky painter, Mrs. Cady's work reveals close analysis. The freely brushed cloud forms are the result of careful study and intimate knowledge. Polperro, Bruges and Paris have supplied attractive subjects and a few landscapes done in Rhode Island are included. Flower paintings add interest.

—W. Alden Brown.

ELMIRA, N. Y.

Through the courtesy of Walter P. Fearon of the Fearon Galleries, the Arnot Art Gallery had on exhibition from Oct. 30 to Nov. 3 five masterpieces: "Lady Sondes and Miss Hannah Vincent" by Reynolds, "The Portrait of a Gentleman" by Stuart, Luini's "Christ Disputing in the Temple," and "The Adoration of the Shepherds" by Giovanni Girolamo Savoldo.

DUVEEN BROTHERS

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DETROIT

A dinner given recently at the Society of Arts of Crafts honoring Dr. William Valentiner, the new art director of the Detroit Institute, brought together a notable gathering. The speaker's table, laid on the stage, presented a medieval elegance, with its cloth of brocade, its overflowing lace, its rich silver appointments. At this table were seated representatives of art and educational interests from city and state. Marion LeRoy Burton, president of the University of Michigan, was the speaker of the evening; supporting him were George Booth, founder and ex-president of the Arts and Crafts; Ralph Booth, president of the City Arts Commission; Charles B. Warren, ex-ambassador to Japan; Paul Cret, architect of the new Institute of Arts, and B. E. Moore, director of art in Hawaii.

The exhibition of work by Viennese school children under the tutelage of Professor Cizek, has been on display in the exhibition galleries of the Arts and Crafts since October 18th. Various evening gatherings have been held at which Dr. Kolar, official representative of Professor Cizek in the United States, has explained the methods of this remarkable teacher. During the daytime groups of school children have thronged the galleries. But it would be deplorable, thinks Dr. Kolar, if the progress of these pictures through the country should result in the springing up of schools which would in turn harden into a formula. This happened in the case of Froebel, and Montessori and other great teachers. These Viennese are wise enough to foresee this and to discourage any such tendencies.

On Nov. 1 an exhibition of illuminations, decorative paintings and miniatures by Jessie Bayes, a London artist, opened at the Society of Arts and Crafts. Nov. 3 an exhibition of paintings by R. O. Bennett, a Detroit painter who has just returned from a year's study in Paris, opened at the Scarab Club.

The Print Club, an organization which started last year but never grew very strong, has begun again this year with plans for study through the winter. Dr. Valentiner talked on prints at the first meeting.

On Nov. 11 Charles Connick will talk at the Institute on "Stained Glass as an Artist's Medium."

A small and delightful exhibition of paintings made by Hunter Griffith, another artist who has returned recently from Paris, was held at the Indian Village manor.

—M. H. L.

TOPEKA, KAN.

The second annual exhibition by local artists opened Nov. 2 at the Mulvane Art Museum. This exhibition includes portraits by George M. Stone, who is now in New York City on a portrait commission. V. Helen Anderson is exhibiting a group of oils, chiefly portraits done while in New England this summer. A sympathetic character interpretation of an old Irish gardener is among those most admired. Helen Hodge has a number of canvases from the California missions. A beautifully executed batik by Albert Scott is attracting much attention. A Gilbert Stuart head of Washington owned by Mrs. E. A. Austin is also being shown in the central gallery at this time. This is the second exhibition of this season, the first having been a one-man show by Maurice Braun.

A reception was held Oct. 18 for Frank L. Moore, of the Cross Roads Studio, Honolulu. Mr. Moore talked to the Art Guild of the plans being made for the new Honolulu museum.

CLEVELAND

Paintings by Bourdelle and Zuloaga, a canvas by Sorolla and sculpture by Gaston Lachaise, Modernist, compose the leading loan exhibition at the museum through November. Curator Theodore Sizer, who attended the opening of the Impressionist show at the Carnegie Institute, Pittsburgh, has obtained the display for Cleveland, the artists represented being Manet, Renoir and Morisot. The exhibition will be held in December.

At the Gage Gallery the Lemon collection of historic silver of the Georgian period is again the special attraction for early November.

—Jessie C. Glasier.

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BUDAPEST

The Eastasiatic Museum, called the Franz Hopp Museum after its founder, has been enriched by a munificent donation. Herr E. Schwaiger placed a considerable sum of money at the disposal of Director Herr von Takacs, who was thus enabled to choose the objects which have been acquired. Two Chinese terra-cotta figures, dating from the last pre-Christian century, are rarities of great value. A Chinese bronze bell of the Ch'in period and a bronze figure of the god Kwan Yin dating from the Ming period is very interesting.

Especially attractive is a bronze dish which is covered with gray patina, dating from the Xth Century. Three paintings represent three different periods of Chinese art; the god Kwan Yin with a child is of the Ming period, ducks in the reed is a signed work of Chia-Ching and a landscape is by K'ai-Chi, an artist of the XVIIth Century. To the same period belong three Indian miniatures. Especially interesting is a small statue made of Himalaya slate, which belongs to the second century. From Tibet is a gilded bronze figure of Yamantaka, the god of the Orcus. From the same period comes a helmet of a Lama adorned with sixteen Buddha and Bodhisattva figures, each of them a masterpiece of Eastasiatic plastic work.

DAYTON

Hugh H. Breckenridge and Bruce Crane are among the artists who have recently contributed to Dayton's circulating gallery of pictures.

NATIONAL EXHIBITION CALENDAR

ATLANTA—Annual exhibition Southern States Art League, April 2-30. Address, Miss Virginia Woolley, secretary, 139 Techwood Drive, Atlanta.

BALTIMORE—Sixteenth annual exhibition of Contemporary American Art (oils and sculpture) by Charcoal Club, Maryland Institute, Jan. 5-Feb. 2; Thomas C. Corner, secretary, 260 W. Biddle St.

BOSTON—Boston Art Club. Water colors by six Boston artists, Nov. 5-26.

BOSTON—Guild of Boston Artists. Group of water colorists, Dec. 15-27. Miniaturists, Feb. 23-March 7; various one-man shows during the season.

BROOKLYN—Brooklyn Society of Artists, annual exhibition, April; Painters and Sculptors, fourth annual, Pratt Institute. February; address W. E. Spader, secretary of both societies, 261 Clinton Place.

BROOKLYN—Society of Miniature Painters, seventh annual exhibition in hotel parlors, Montague and Hicks St., March 1-30; address Alexandrina Robertson Harris, president, 1 Sidney Place.

BUFFALO—Annual exhibition of the Buffalo Salon of Independent Artists, November, 1925, at Independent Gallery, Main St. Address Drew Griffin, secretary, 96 Glenwood Ave.

CHARLESTON—Circuit exhibition Southern States Art League, Jan. 14-29; Charleston Sketch Club, April; address T. R. Waring, secretary, Carolina Art Association.

CHICAGO—Thirty-seventh Annual Exhibition of American Paintings and Sculpture, Art Institute, Oct. 30-Dec. 14.

CHICAGO—Chicago Society of Etchers, annual exhibition, February-March. Address, Bertha E. Jaques, secretary, 4316 Greenwood Ave.

CINCINNATI—Paintings and sculpture by members of the Duveneck Society, November; thirty-second annual exhibition of American art, end of May to Aug. 1, Museum.

DES MOINES—International Print Makers Exhibition, January, under direction of Des Moines Association of Fine Arts.

DETROIT—Detroit Institute of Arts, fourth annual architectural display, Nov. 14-Dec. 1; foreign paintings from Carnegie International, Dec. 8-Jan. 2; annual exhibition Paintings by Michigan Artists, April 14-May 30; Selected Paintings by American Artists, April 14-May 30.

FORT WORTH—Fort Worth Art Association sixteenth annual exhibition of Selected Paintings by American Artists, Jan. 6-Feb. 6; fiftieth annual Selected Paintings by Texas Artists, April 7-May 7; address Mrs. Charles Scheuber, secretary, Carnegie Public Library.

LOS ANGELES—Fifteenth annual exhibition, California Art Club, Los Angeles Museum, Nov. 6-Dec. 10; fourth International Water Color exhibition, fourth annual, California Water Color Society, Jan. 1-30; sixth International Print Makers Exhibition, March 1-31, under the auspices of the Print Makers Society of California; last day for receiving prints, Feb. 7; address Howell C. Brown, secretary.

MILWAUKEE—Thirteenth annual exhibition, Wisconsin Painters and Sculptors, April or May. Milwaukee Art Institute; address Gustave Moeller, secretary, 1079 39th St.

NEW HAVEN—Exhibition of little pictures, Nov. 30-Dec. 18; annual exhibition, April, 1925. Cards must be one week in advance of opening date. Address, Elizabeth K. Luquens, secretary, 345 Whitney Ave.

NEWPORT—Art Association of Newport, 14th annual show, July 9-Aug. 8.

NEW YORK—Annual exhibition of the American Society of Miniature Painters, Ehrlich Galleries, Jan. 27-Feb. 11; exhibits received by J. J. Kelleher, 243 Lexington Ave., on or before Jan. 21. Address Helen Winslow Durkee, secretary, 124 West 72nd St.

NEW YORK—Combined exhibition of the American Water Color Society and the New York Water Color Club, 215 West 57th St., Jan. 2-18. Receiving day, Dec. 26. Address G. P. Ennis, 58 W. 57th St., or Alphacus Cole, 33 W. 67th St.

NEW YORK—Architectural League of New York. Annual exhibition April 20-Nov. 2, Grand Central Palace. Address Leon W. Solon, secretary, 215 W. 57th St.

NEW YORK—National Academy of Design, Winter Exhibition, Nov. 15-Dec. 7; 100th Annual Exhibition, pictures received March 16 and 17; special centenary show, fall of 1925, dates to be announced later.

NEW YORK—National Arts Club, Dec. 10-27, annual display of etchings by living American etchers; Jan. 7-31, members' annual exhibition of painting and sculpture.

NEW YORK—Salmagundi Club, annual show of etchings, black-and-white, etc., Nov. 8-21; thumb-box sketches Nov. 29-Dec. 22; auction sale, Jan. 24-Feb. 6; annual oil exhibition, Feb. 14-March 5; water colors, March 14-31; summer show, May 9-Oct. 15.

OKLAHOMA CITY—Annual exhibition of the Association of Oklahoma Artists opens Nov. 15 in the Lloyd-Halliburton building. Address Mrs. Edward Miller, president, 1615 W. 16th St.

OMAHA—Omaha Art Guild, Oct. 19-Nov. 12. PHILADELPHIA—Art Club of Philadelphia, 31st annual show of oils, Dec. 6-Jan. 4; International Exhibition from Carnegie Institute, Jan. 9-Feb. 6; exhibition of Fellowship of Pennsylvania Academy of the Fine Arts, Feb. 13-March 6; annual show by artist members of the Art Club, May to October.

PHILADELPHIA—Pennsylvania Academy of the Fine Arts, 120th annual exhibition of oils and sculpture, Feb. 8-March 29; entry cards received until Jan. 5, exhibits until Jan. 29; 22nd water color exhibition and 23rd exhibition of the Pennsylvania Society of Miniature Painters, Nov. 9-Dec. 15.

PITTSBURGH—Carnegie Institute, exhibition of industrial art, December; Mural Painters' Society, Jan. 5-Feb. 15; Italian paintings from Venetian International, Jan. 14-Feb. 20; early American portraits, Jan. 20-March 5; Pittsburgh loan exhibition, April 23-June 4.

PORTLAND, Me.—Print Makers Society of California, February; annual jury exhibition oils, water colors and pastels, April; summer show, July; Portland Society of Art, Sweet Memorial Museum, O. P. T. Wish, secretary.

SAN DIEGO—At San Diego Museum, January, Art Guild Members of Friends of Art; Feb. 5-March 5, International Water Color Show.

TOLEDO—Eighth annual show, Toledo Federation of Art Societies, April; address Frank Sottek, secretary, 381 S. Detroit Ave.

WASHINGTON—Society of Washington Artists, 34th annual exhibition, Corcoran Gallery, January; address Mrs. Margaret Zim�e, 1901 Wyoming Ave.; Washington Water Color Club, 29th annual, Corcoran Gallery, Nov. 8-30; address Lesley Jackson, secretary, the Concord.

WORCESTER, Mass.—Exhibition of work by Boris Anisfeld, Nov. 2-30; memorial show of paintings by Max Bohm, Jan. 4-25.

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INDIANAPOLIS

Carl C. Graf, who paints in Brown County, is represented with thirty oils for the first two weeks in November at the Pettis Gallery. Brown County's wealth of pictorial material is evidenced in these views of hill and dale, log cabins in woodland setting, fence corner gardens, and bits of cultivated fields with grain in the shock.

Randolph LaSalle Coats has executed a commission for a large, three-paneled over-mantel, a decorative landscape, for a Muncie patron. On the 6th Mr. Coats opened a ten days' one-man show in Anderson, the collection including representative work in landscape, coast and street scenes, figures, portraiture, still life and decorative flower pieces.

The print collection of the Art Institute has been enriched by a gift of 198 etchings comprising work by European etchers of the XIXth century and by three local etchers, Thomas E. Hibben, William Forsyth, and Fred A. Hetherington. The collection is a gift from the children of Thomas E. Hibben.

Miss Eliza M. Niblack, of New York, and Miss Sarah Niblack, of Indianapolis, have given 102 art objects to the art institute. Chinese, Japanese, Persian, Roman, Russian, English and American artists and craft workers are represented in the collection which includes laces, porcelains, pottery, metal and glassware, costumes, paintings and etchings. A piece of Coptic weaving is a gift from Mrs. Cornelius Joseph Sullivan of New York City.

Comprising the November print exhibition at the Art Institute are twenty-four block-prints in color by Ernest Watson, member of the teaching staff of Pratt Institute. Landscapes, seascapes, coast and wharf scenes, figure and still-life subjects have been printed from blocks to which oil colors have been applied, the manner of working being somewhat similar to that of the Japanese.

—Lucille E. Morehouse.

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IN A STRANGE WAY**A Spanish Critic Discovers It Beneath a Layer of Pitch Placed There in the Time of Napoleon****MADRID**—The discovery of a lost Murillo happened in a strange way. It is due to one of the leading Spanish critics.

While on a holiday, the critic's attention was attracted by a very black picture hung in the dining room of an old inn. On close examination he discovered that the blackness was due to a thick layer of pitch.

The inquiries he made elicited that during the Peninsular War the picture was blackened out so as to save it from the rapacity of the French soldiers.

Our critic then calculated that it must have been a valued picture to justify the measures taken to insure its safety. He, therefore, decided to purchase it, which he had no difficulty in doing for a moderate sum.

He immediately set to work and, after months of careful and tedious scraping, a great masterpiece was revealed. It is an "Immaculate Conception" similar to one in Seville. It has now been exhibited here, and unanimously acknowledged an undoubted Murillo.

—D. E. T.

Rare Prints by Old Masters
Sold in an Auction in Berlin**BERLIN**—A very important collection of engravings by old masters were sold at auction on Nov. 3 to 5 at Hollstein and Puppel's in Berlin. The number of first-class prints by Dürer, Rembrandt, Ostade and Altorfer was large and include several much-sought-after states. The catalogue mentioned eighty-eight prints by Dürer. "Adam and Eve," "Sudarium of Veronica," "Holy Family with the Locust" were especially beautiful. By Rembrandt there were forty-four etchings, including "Triumph of Mardochaeus," "Adoration of the Magis" in the third state, and a splendid print of "The Mill."

A rarity was the collection of sixty-five impressions by A. van Ostade in first and early states. Piranesi's "Vedute" in early states and the complete series of views from Pestum in the first state were important items. Woodcuts of the XVth and XVIth Centuries, including a "Sanct Stephanus" by Cranach and a lately discovered cut of the "Missal Patavense," an early work by the master, should also be mentioned.

Lectures at Brooklyn Museum

Four lectures in the arrangement of modern interiors will be given at the Brooklyn Museum by Paul J. Woodward, curator of decorative art, on Nov. 5 and 12, Dec. 3 and 10, the hour being 3:45. The Saturday lectures, given at 3:30, are Nov. 8, "The Way of the Sperm Whaler," by Dr. Robert C. Murphy; Nov. 15, "Serbian Art and the Sculptor Mestrovic," by Dr. Rosalie S. Morton; Nov. 22, "An Art Amateur in the Levant," by Mrs. Marguerite E. Harrison; Nov. 29, "The Art of Listening to Bird Music," by Edward Avis; Dec. 6, "Besnard and Other French Mural Painters," by Mme. Henri Caro-Delvaile; Dec. 13, "Trail Riders of the Rockies," by Col. Philip Moore; Dec. 20, "Negro Races of the Upper Congo and the Sudan," by Herbert Lang.

Friedlander to Visit America**BERLIN**—Geheimrat M. I. Friedlaender, director of the Kaiser Friedrich Museum and the Print Room in Berlin, will sail next month for a few weeks' trip to the United States. Geheimrat Friedlaender, who visited New York before the war, says that he looks forward with pleasure to visiting public and private galleries and to be able to see and enjoy the important acquisitions which have been made since then. He intends to go to New York, Boston and Philadelphia and study the American methods of museum organization.**Sand-Moulds for Sculptures****LONDON**—The sand-mould method is that which is to be employed by the sculptor, F. Doyle-Jones, for the casting and carving in synthetic stone of the large figure of Britannia which he has recently completed. The figure has been treated on very simplified lines, the drapery being sculpted after the manner of Mestrovic in severely formal fashion—a great relief after the plethora of suavely draped and realistically treated Britannias which abound through the length and breadth of the British Isles.**Rembrandts at Widener Wedding****PHILADELPHIA**—The marriage of Mrs. Gertrude T. Douglas Peabody and P. A. B. Widener 2nd, son of Joseph E. Widener, was celebrated on Nov. 4 in the Rembrandt room of the Widener estate at Lynnwood Hall, Elkins Park. The fate of two of these Rembrandts, the subjects of Prince Yousouppoff's action against Mr. Widener, is about to be decided in a New York court.**THANNHAUSER GALLERIES****LUCERNE****MUNICH****OMAHA**

The Omaha Art Guild's exhibition includes sixty-five canvases at the Omaha public library. These pictures are by twenty-four local artists, and include works in oil, pastel, water colors, and pen-and-ink drawings. There are portraits, landscape, and still life subjects. Artists whose pictures are exhibited are J. Laurie Wallace, president of the Omaha Art Guild; Mrs. A. O. Peterson, Mrs. W. E. Hyland, Augusta H. Knight, Rose Harris, Cornelia Johnson, Jennie Lichnovsky, Madeline McKenna, Ruth Felt, Pamela H. Sylvester, Delia M. Robinson, Doane Powell, Charles H. Cady, Gordon Bennett, Bruno Fuchs, Charles Hogle, William G. Nicas, Philip Rentz, G. E. Peterson, Charles Rogers, N. C. Schneider, Edwin Truman, Gustave Berk, and Thomas Lindberg. The exhibition will be open until Nov. 12.

Paintings by Leon Gaspard are being shown in a separate exhibit. They were sent here from New Mexico.

Following the ninth annual exhibition of the Omaha Art Guild and the display of paintings by Leon Gaspard, which end on Nov. 12, the Omaha Society of Fine Arts will show the work of Viennese children who have studied with Professor Cizek. This exhibit will continue from Nov. 16 to 30. From Dec. 5 to 28 will be shown paintings by Ramon and Valentin de Zubiaurre.

BUFFALO

Foreign paintings from the Twenty-third International Show at the Carnegie Institute, Pittsburgh, are on view at the Albright Art Gallery. The opening reception was held Wednesday afternoon, Nov. 5.

OTTAWA

The National Gallery has made a notable addition to the collection of old masters in two XVIth century portraits. One is Giovanni Battista Moroni's portrait, "Man in Black," the other, a portrait of Sir Thomas Gresham by Sir Anthony More. The interest in the Moroni portrait is purely artistic, the subject being quite unknown. On the other hand, the Gresham family was one of the greatest and most powerful in Tudor England, and Thomas was the greatest of its sons.

On Nov. 20 the Royal Canadian Academy will open its forty-sixth exhibition at the National Gallery, to be followed by a representative exhibition of contemporary British paintings.

Mr. and Mrs. McGillivray Knowles, of New York and Toronto, are exhibiting at the gallery of James Wilson & Co. Mrs. Knowles is represented by her scenes of the barnyard and her delightful miniatures: Mr. Knowles by dashing seas, winter sunshine and moon magic.

—L. C. C.

DENVER

Two exhibitions are being conducted by the Denver Art Museum, one of recent French wall papers at the gallery in the Public Library, the other a loan exhibition of locally owned prints, shown at Chappel House. The latter is supplemented by the addition of a group of prints by great masters and others of especial interest, lent by the Albert Roullier galleries, of Chicago. During the print exhibition there was a series of talks.

The wall paper exhibition includes papers of unique design, and has been obtained through the courtesy of the Minneapolis Museum of Fine Arts, where it was shown some months ago.

NEW YORK EXHIBITION CALENDAR

Anderson Galleries, Park Ave. and 59th St.—New designs in silver by Georg Jensen, drawings and etchings by five illustrators, Russian hunting and sporting scenes by A. Hrenov, and paintings by Frank S. Hermann; water colors by Elisabeth Searcy, to Nov. 15. Ainslie Galleries, 677 Fifth Ave.—Paintings by Ethel B. Collyer and Dorothy Vedder, until Nov. 15. Allerton House, 130 East 57th St.—Portraits of children by Eleanor Revere Weeden, to Nov. 30. American Numismatic Society, 156th St. and Broadway.—Exhibition of the work of European medallists since 1910, beginning Nov. 13. Arlington Galleries, 274 Madison Ave.—American and foreign paintings. Art Center, 65-67 East 56th St.—15th annual exhibit of painting and sculpture of the Louis Comfort Tiffany Foundation, to Nov. 27; pen drawings for juvenile classics by Louis Rhead and Frank E. Schoonover; craft work from Berry Schools, to Nov. 15. Art-in-Trades Club.—Third annual exhibition at the Hotel Waldorf-Astoria, to Nov. 13. Babcock Galleries, 19 East 49th St.—Paintings by Wells M. Sawyer, to Nov. 15. George Grey Barnard's Cloisters, 190th St. and Ft. Washington Ave.—Open with new additions. Closed Mondays. Brooklyn Museum, Eastern Parkway, Brooklyn.—Prints by Jacques Callot; Tissot water colors; Sculpture by Ivan Mestrovic, beginning Nov. 20. Butler Galleries, 116 East 57th St.—A group of contemporary etchings, to Nov. 30. Daniel Gallery, 600 Madison Ave.—Opening exhibition of paintings by Demuth, Dickinson, Sheeler and others. Dudensing Galleries, 45 West 44th St.—Paintings by Charles Bischoff, beginning Nov. 10. Durand-Ruel Galleries, 12 East 57th St.—Paintings by Albert André and Maxime Maufra, beginning Nov. 10. Ehrich Galleries, 707 Fifth Ave.—Paintings by old masters, to Nov. 30. Fearon Galleries, 25 West 54th St.—A comprehensive exhibition of the work of Henri Matisse, beginning Nov. 17. Ferargil Galleries, 37 E. 57th St.—Paintings by Eugene Savage; silhouettes by Hunt Diederich. Grand Central Galleries, 6th floor, Grand Central terminal.—Memorial exhibition of paintings by Max Bohm to Nov. 30. Holt Gallery, 630 Lexington Ave.—Both large and small paintings by Chauncey F. Ryder and Charles S. Chapman, to Nov. 15. Kennedy Galleries, 693 Fifth Ave.—Exhibition of the work of Troy Kinney, beginning Nov. 10. Kingore Galleries, 668 Fifth Ave.—Water colors by Dwight Blaney. Knoedler Galleries, 14 E. 57th St.—Drawings

and water colors by Muirhead Bone, to Nov. 15. Kraushaar Galleries, 680 Fifth Ave.—Water colors by a group of American artists, Nov. 10-24. J. & R. Lamb, 25 Sixth Ave.—Portrait of Dr. Charles F. Jaeger, by Ella Condie Lamb. John Levy Galleries, 559 Fifth Ave.—Foreign and American paintings. Lewis and Simmons, Heckscher Bldg., 730 Fifth Ave.—Old masters and art objects. Macheth Galleries, 15 East 57th St.—Recent paintings by Chauncey F. Ryder, to Nov. 17. Metropolitan Museum, Central Park at 82nd St.—Photographs of early American architecture; recent accessions in prints; Chinese paintings, beginning Nov. 10; opening of American wing, Nov. 11. Milch Galleries, 108 West 57th St.—Paintings and etchings by William Auerbach-Levy to Nov. 15. Montross Galleries, 550 Fifth Ave.—Water colors by Robert Hallowell, Nov. 11-29. National Academy of Design, 215 West 57th St.—Winter exhibition, Nov. 15 to Dec. 7. National Arts Club, 119 East 19th St.—19th Annual exhibition of the books of the year, to Nov. 28. N. Y. Public Library, 42nd St. and Fifth Ave. The year's accessions to the print department, and portraits of print-makers; London posters by prominent artists. N. Y. Public Library, 96th St. Branch.—Etchings and water colors by Emma L. Breck, to Dec. 1. The Pen and Brush, 16 East 10th St.—Paintings and sculpture by members, to Dec. 15. Pratt Institute, Ryerson St., Brooklyn.—Block prints in color by Ernest Watson, to Nov. 20. Ralston Galleries, 4 East 46th St.—Early English portraits and Barbizon paintings. Rehn Galleries, 693 Fifth Ave.—Paintings by John L. Costigan. Reinhardt Galleries, Heckscher Bldg., 57th St. and Fifth Ave.—Paintings by old masters. Salmagundi Club, 47 Fifth Ave.—Black and white exhibition, Nov. 8-21. Scott & Fowles Galleries, 667 Fifth Ave.—XVII century English paintings and modern drawings and bronzes. Tiffany Studios, 46 West 23rd St.—Exhibition of ecclesiastical art in the process of design and construction. George A. Traver, 109 West 11th St.—Paintings and sketches by the artist. Jacques Seligmann & Co., 705 Fifth Ave.—Sculpture by Nancy Cox-McCormack, to Nov. 25. Whitney Studio Club, 10 West 8th St.—Paintings by Reginald Marsh and Joseph Pollet, to Nov. 20. Howard Young Galleries, 634 Fifth Ave.—Recent paintings by Harry F. Waltman, to Nov. 15.

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